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## Goetz 'Checked,' Shot At Youth a Second Time, Police Report Claims

By Marcia Chambers  
New York Times Service

NEW YORK — After shooting

down and in a coma. The other three have recovered.

According to hospital reports, each was shot once. But police and prosecutors said Mr. Goetz fired five shots, one of which missed. Mr. Foote, quoted Mr. Goetz as saying that initial news reports of his firing only four shots "were wrong; he fired five shots."

Mr. Goetz declined in the interview to recount specifically what had happened to him on the train that day. But he did say that the four "played a dangerous game" and that the incident began within seconds after he had boarded the train a block from his home.

The police report said that about 20 other passengers were at one end of the car and that Mr. Goetz was virtually alone with the four youths at the other end. The report said one of the four, later identified as Troy Canty, 19, of the Bronx, went up to him and asked him how he was doing.

"Mr. Goetz stated that he thought this was funny, but also stated that at this time he did not feel that was a threat," the report said.

A short time after the train left the 14th Street station, the two males sitting across from him, at the door where he came in, got up and walked over to his left. Then, the report said, the youth identified as Mr. Canty asked for \$5.

Mr. Goetz said Wednesday that "I never said to anyone that they asked for \$5." He would not elaborate.

According to the report, Mr. Goetz told Mr. Foote that he did not take the request as a threat.

Mr. Goetz, according to the report, told Mr. Foote that he had been assaulted twice before and that, during one assault, his knee had been injured. He said that "two other times he had been threatened

seriously," the report added, "and that is why he was, at the time of the incident, carrying a firearm."

Wednesday, Mr. Goetz said: "Once you have been beaten up, you'll never let it happen again."

The report continued: "Mr. Goetz stated he stood up and in doing so he noted that one of the men put his hand in his pocket in a way that indicated he was carrying a weapon."

"Mr. Goetz went on to state that this in itself was not a threat, he did not feel threatened by this move," Mr. Goetz stated that he knew what he was going to do and he already had in his mind the spirit of fire, that he was going to fire when he did in fact shoot the men.

"He said he spoke to the man who asked for the \$5, asking him what he wanted. The man asked Mr. Goetz, 'Give me \$5.' At this time, Mr. Goetz stated he pulled out the revolver that he had in his waistband belt."

C.T. Donnan, a second New Hampshire officer who interviewed Mr. Goetz, said Mr. Goetz told him that the four had shown no "outward signs of being armed or a danger to him, other than one of the individuals appearing to be holding something under his jacket. He went on to say that he felt just the body language of the individuals was enough."

Mr. Goetz said Wednesday: "I wish this never happened and I were just an innocuous gun-toting honky on the street."

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Bernhard H. Goetz, center, being escorted by guards Wednesday at a procedural court hearing in Manhattan.

## Rural Banks in U.S. Share Farm Misery

Los Angeles Times Service

WASHINGTON — A growing number of American rural banks are failing and more are in danger of collapse, just as a large number of farmers find themselves mired in debt and desperately in need of refinancing to stay in business.

The farmers need bank loans and the banks need repayments from farmers, and trouble for one spells trouble for the other.

About 420,000 of America's 2.4 million farmers are considered "financially stressed," with debts amounting to at least 40 percent of their assets.

Five rural banks have failed this year following 26 last year, 22 of them in the last six months. With failures accelerating, 275 rural banks have been placed on the "problem loan" list of the Federal Deposit Insurance Corp.

The bills that passed the House and the Senate on Wednesday would bail out farmers principally by bailing out banks.

Cost estimates range from \$100 million to \$9 billion, depending on how many farmers would receive help.

Federal and state officials question how many debt-burdened farmers could, or should, be kept in business.

U.S. farm experts agree that there is little hope for about 160,000 farmers whose debt is so large, exceeding 70 percent of their assets, that neither commercial banks nor governmental agencies are willing to help them any longer. It is the remaining 260,000 farmers in the "financially stressed" category who are the targets of most of the emergency relief proposals.

The bills passed by both the House and Senate on Wednesday would allow needy farmers to obtain immediate advances on federal crop loans.

## House, Senate Back Farm Measures

(Continued from Page 1)

public officials, including virtually the entire South Dakota legislature, on behalf of the legislation.

In Ames, Iowa, thousands of farmers rallied to protest the Reagan administration's farm policies.

On Wednesday, farm state lawmakers planted white crosses near the White House in a mock funeral for farmers that they said go bankrupt each day.

In vain, Senator Dole angrily reproached his colleagues for approving the emergency farm aid when Senate leaders are trying to find a way to reduce federal deficits.

"If the membership doesn't care about deficits, I'm not sure the leadership does," Senator Dole said. "We're demonstrating we don't have the will to face up to the deficit."

Despite Mr. Dole's comments, the Senate voted, 53-43, against a proposal by Senator Phil Gramm, Republican of Texas, to prevent implementation of the farm legislation if it would add to federal deficits.

House members also indicated that heavy lobbying by politically powerful groups would likely continue to pay off, despite pressures to reduce deficits by containing spending.

"In government, the squeaky wheel gets the grease," said House Speaker Thomas P. O'Neill Jr., Democrat of Massachusetts.

The House measure was approved as a separate bill; the Senate provisions were attached to the bill providing \$175 million in disaster and refugee relief for starving Africans, which was finally approved, 62-35.

The House approved a similar African relief bill earlier this week. In addition to authorizing spring advances on fall price-support loans, the House bill would expand the federal loan-guarantee program, allowing the government to guarantee an additional \$3 billion in loans to farmers who would be unable to get credit otherwise.

It would speed up the time for processing loans, provide for reduced interest rates to victims of multiple weather disasters and ease the terms for existing debt-adjustment programs.

Administration officials have said the bill could cost \$1.6 billion to \$9 billion over the next two years, depending on how many farmers paid back federally guaranteed loans.

But the Congressional Budget Office estimated the cost at \$455 million over the next five years.

## Farmers at Iowa Rally Assail Reagan

New York Times Service

AMES, Iowa — Worried and angry farmers from across the Middle West and from as far as Tennessee gathered here to send a message to policy-makers in Washington.

They packed to overflowing the 13,000 seats of the Hilton Coliseum on Wednesday, and filled it with jeers and boos at the mention of President Ronald Reagan and his budget director, David A. Stockman.

Farmers like Marie O'Tool of Auburn, Iowa, Tom Parker of Galesburg, Kansas, and Jody Beck of Montevideo, Minnesota, said in different ways that rural America was in trouble, with farms like theirs loaded with debts they could not pay and their crops bringing in less than their costs of production.

They heard the words echoed back to them from speaker after speaker in a four-hour session called the "National Crisis Action Rally" on the campus of Iowa State University.

The speakers contended that immediate action from Washington was necessary if farmers were to get the credit they need to buy supplies for spring planting.

The gathering was designed to exert pressure on lawmakers in Washington now debating measures to relieve a credit squeeze on farmers that resulted from debts, largely undertaken in a period of expansion in the 1970s, that have grown rapidly as a result of rising interest rates and falling prices in the 1980s. The House and Senate both passed separate measures Wednesday.

The rally brought together as sponsors a variety of farm organizations that generally diverge on farm policy, including the National Farmers Organization, the National Farmers Union, the National Grange, the American Agricultural Movement, which attempted to organize a national farmers strike in 1978, and Prairiefire, an activist group in Iowa.

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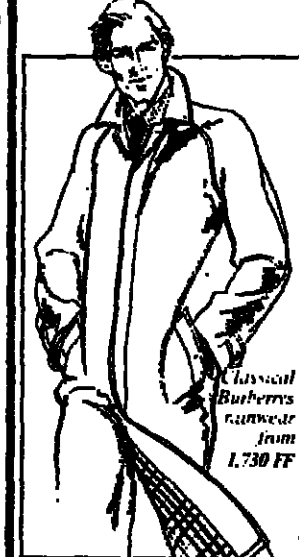
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## Henry Cabot Lodge, 82, Dies; Ex-U.S. Senator, Ambassador

Associated Press

WASHINGTON — Henry Cabot Lodge, 82, died Wednesday of a heart attack.

Lodge was a prominent Republican politician and diplomat. He served as U.S. senator from Massachusetts from 1902 to 1908 and as ambassador to the United Kingdom from 1908 to 1912.

Lodge was born in 1897 in New Bedford, Massachusetts. He attended Harvard University and served in the U.S. Army during World War I.

Lodge was a member of the House of Representatives from 1912 to 1914. He then served as ambassador to the United Kingdom from 1908 to 1912.

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Richard M. Nixon and Henry Cabot Lodge at the Republican National Convention in 1960 when they were nominated as the party's presidential and vice presidential candidates.

Union in this case has taken full advantage."

As a senator, he was especially proud of his role in passage of the Lodge-Brown Act. This legislation led to the formation of the Hoover Commission, which studied the operations of the executive branch of the government from 1947 to 1949, and which, he liked to say, led to savings of more than \$3 billion. He also enjoyed saying that, during World War II, he was the first senator since the Civil War to leave the Senate to enter the army.

During the war, he rose to the rank of lieutenant colonel. He earned six battle stars and several decorations.

He was originally named Henry Cabot Lodge Jr., but he dropped the Jr. in 1956. He was born at Nahant, a resort northeast of Boston, the son of George Cabot Lodge, a poet, and Mathilda Frelinghuysen Davis Lodge.

Nature seemed to cast him to succeed his ancestors. He stood nearly 6 feet 3 inches tall and was handsome in a somewhat larger-than-life way. He was gifted with words, capable by turns of eloquence, wit and burning bluntness.

After George Cabot Lodge's death in 1908, his widow took the young Henry Cabot Lodge and her two younger children to Paris for two years to learn French, which, Mr. Lodge wrote years later, "has stood me in good stead all my life."

The young Cabot, as he came to be known, graduated from Middlesex School in Concord, Massachusetts, in 1920 and came from Harvard in 1924.

Mr. Burt became president of Capital Legal Foundation in May 1980. He was a combative attorney and self-described libertarian who had established a law firm with offices in Marlborough, Massachusetts, and Santa Anita, and was making more than \$400,000 a year when he decided to let his partners buy him out.

The Scaife foundations and Scaife-controlled family trusts contributed about \$3 million to these firms between 1973 and 1980, the Columbia Journalism Review reported several years ago.

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WASHINGTON — Most of the money for retired General William C. Westmoreland's libel suit against CBS Inc. came from Richard Mellon Scaife, one of the richest men in the United States and a leading financier of conservative causes.

General Westmoreland's chief defense lawyer, Dan M. Burt, said in an interview this week that Mr. Scaife, a great-grandson of the founder of the Mellon oil and banking empire, was the "real funder" of the Westmoreland case.



# INTERNATIONAL Herald Tribune

Published With The New York Times and The Washington Post

## Mideast: A War Too Late

Jordan, backed by Egypt and Saudi Arabia, claims to have won the Palestine Liberation Organization's consent for negotiations — presumably with Israel but maybe only the United States. The tortured language of King Hussein's agreement with Yasser Arafat bears only a faint resemblance to the terms of Camp David and the Reagan plan for the Middle East and is far from a realistic basis for negotiation. But if pro-Arab leaders say it is a step forward, that is reason enough for the United States and Israel to embrace it as that.

The accord mentions negotiation but not Israel. It promises "peace" for a "total withdrawal" from the West Bank, Gaza and East Jerusalem, but not even recognition of the rest of Israel. It envisions the PLO sitting with Jordanians in a joint delegation but contemplates a confederation of the states of Jordan and Palestine, with "Palestine" left free to exercise self-determination.

These terms only prove that the diplomacy of the most moderate Arab regimes continues to be at least one war too late. After the 1967 war, they offered to settle for terms they could have had in 1948. Since the war of 1973, they have yearned for the terms available in 1967. And though in the Lebanon war Israel has surely lost its taste for occupying hostile Arab terrain, the PLO lost a great deal more: its last base of operations against Israel. The Israelis did not chase the PLO out of bases in the north only to grant it sovereign bases in the east.

Still, the latest exertions deserve some respect, for they represent a grudging recognition by pro-Arab leaders that the aid and protection of the United States must be paid for with their progressive acceptance of Israel.

President Hosni Mubarak of Egypt needs this sense of movement because he wants more economic aid from a Congress that resents his chilly observance of the Camp David peace. He has kept his ambassador out of Israel since the invasion of Lebanon and even before then held travel and trade to a minimum. Now that Israel is withdrawing from Lebanon, he feels hard-pressed to improve relations. Having the PLO appear interested in coexistence can blunt the charge of radical Arabs that Egypt is still betraying the Palestinians.

Jordan and Saudi Arabia can similarly benefit from Mr. Arafat's apparent blessing. King Hussein and Mr. Arafat are rivals in seeking to speak for the Palestinians of the West Bank and Gaza. It is good that the king is gaining in that competition, but he is far from ready to arrange, over Syria's opposition, an Israeli-Jordanian condominium in the West Bank.

Such a condominium now seems to be the only plausible formula for the future. Israel may not be ready for it either. But Israel should, in time, want to shed the burden of subjugating the huge Arab populations of the West Bank and Gaza. Until their status is resolved, they threaten Israel's domestic order. And until Israel finds a way to grant them the autonomy it promised at Camp David, they cannot produce the natural leaders needed to supplant the vexatious PLO once and for all.

—THE NEW YORK TIMES.

## Commerce Counterattacks

Fed up with years of needling from the Pentagon, Secretary of Commerce Malcolm Baldrige has now struck back — and rather effectively. As an example of turf warfare in Washington, the affair is turning into a classic. It revolves around the leakage of technology to the Soviet Union — and the question of who is more vigilantly anti-Soviet than whom.

The first territorial aggression was committed by the Defense Department when it charged the Commerce Department with carelessness in issuing export licenses for technical equipment that the Russians could put to military use. The suggestion was that Commerce tends to get carried away with its enthusiasm for export promotion. The obvious solution, Defense thought, was to ask for some of Commerce's authority over export licensing.

Then the Pentagon's allies and admirers began to be heard from — notably the commissioner of customs, William von Raab. After each new round from Defense, Mr. von Raab warmly joined the refrain, like the second tenor in an operatic sextet, on the general theme of the awful things that he was powerless to stop under present law, and so on.

The Commerce Department is run by people who think of themselves as reliably to the right in their politics, and their first reaction was pure astonishment. Because of this internal quarrel, Congress deadlocked on the renewal of the Export Administration Act, which, to the embarrassment of the White

House, expired last year. In January, the Defense Department won an important victory when President Reagan finally stepped in and gave it the authority to review, with Commerce officials, the export applications.

Mr. Baldrige counterattacked last week, accusing the Defense Department of allowing military and technical secrets to fall into Soviet hands through routine declassification of documents. While the Pentagon has an adequate staff to duplicate Commerce's work on the export licenses, he said, it does not seem to have anyone overseeing the papers that are automatically being opened to the public.

More recently, the Commerce Department turned its attention to Mr. von Raab, charging that the U.S. Customs allowed a series of shipments of helicopters to continue for more than a year while knowing that they were being diverted illegally to North Korea. The shipments ended, according to Commerce, only when it heard about them and intervened.

No doubt there is a serious issue here. American technology is crucially useful to the Soviet Union and its friends, and they work assiduously to obtain it. For the administration, it is a matter of balancing security requirements against the necessities of an open society with an immense flow of international trade. But all that is almost too familiar to be worth discussing. The territorial struggles within the administration are infinitely more entertaining.

—THE WASHINGTON POST.

## Balanced Budget Fantasy

Whereas President Reagan has generated more federal deficit spending than all his predecessors combined;

Whereas the aforementioned has again asked Congress for a constitutional amendment "mandating that the federal government spend no more than it takes in";

Whereas even Mr. Reagan knows that what he says about balancing the budget is inconsistent with what he does about it;

Now therefore be it resolved that the federal government's deficits can be wiped out with the stroke of a pen.

This is only a fantasy, yet it has now gained the endorsement of the National Governors' Association. More important, it has been endorsed by 32 state legislatures. The states seek a constitutional convention on it, though Congress could write an amendment.

A convention requires approval of only two more states. The proponents, defeated this week in Montana, have their eyes on the legislatures of Connecticut, Michigan and Washington. Michigan's Senate has voted approval, and the proposal's chances in the House, where the Republicans have gained strength, are rated a toss-up. Connecticut's Legislature seems ripest. It is back in Republican hands again, and backers of the measure have signed up a majority of members in both houses.

A constitutional convention would be hazardous. It is by no means certain that one could be confined to the budget issue. But whether the amendment came from a convention or Congress, it would be bad law. The U.S. Constitution now properly avoids rigid guidelines on any phase of national life so inherently subject to fluctuation.

Writing the balanced budget into the Constitution would also be reckless economics. Mammoth deficits are clearly a problem, but there is ample evidence — there have been only six balanced budgets in the last 50 years — that deficits per se do not doom the republic. And no legal language has yet been drawn that would guarantee effectiveness but allow flexibility. Finally, the idea is simply unreal. Mr. Reagan's new Budget Message projects an \$82-billion deficit in 1990; the Congressional Budget Office thinks it will be twice that.

A maze of possible challenges to a constitutional convention leaves the final outcome in doubt, but there is no reason to be sanguine. Approval by just one more state might make Congress nervous enough to go ahead with an amendment of its own.

Desirable as budget control may be, the answer is not to add some wishful paragraphs to the Constitution. That document already puts the responsibility where it belongs: on the president and Congress.

—THE NEW YORK TIMES.

## FROM OUR MARCH 1 PAGES, 75 AND 50 YEARS AGO

**1910: Avalanche Buries Idaho Town**  
NEW YORK — The mining village of Mate, Idaho, was practically swept out of existence [on Feb. 27] by an avalanche, and it is feared that between 150 and 200 miners have perished. Details at present are meager, owing to the fact that a raging blizzard has rendered it impossible for rescue parties to make any headway. According to stories obtained from survivors, the town was overwhelmed while the inhabitants were asleep, and thousands of tons of snow and ice swept down the mountainside with such little warning that all the more exposed houses were obliterated before those inside could escape. Several freight cars which were standing on a siding on the outskirts of the village were buried in the masses of snow, and of the fifty men known to have been sleeping in them not one escaped.

**1935: Another Depression in 1939?**  
NEW YORK — "Inflation Ahead — What to Do About It" is the title of a full-page newspaper advertisement which appeared [on Feb. 26] from a pamphlet by William Kiplinger and Frederick Schlotter giving advice to investors. The authors supply a weekly private news letter to subscribers. The pamphlet says: "Inflation is coming because of a long accumulation of causes, circumstances, conditions and incidents. The gold clause decision merely removes one of the previous doubts concerning the steady march toward inflation. Congress is even more inflationary." It predicts there will be little currency inflation, but a big-scale credit inflation starting in 1939 and increasing in 1940. "There may be danger ahead in 1939 or 1940," the pamphlet concludes, "a reaction from the inflation and another depression."

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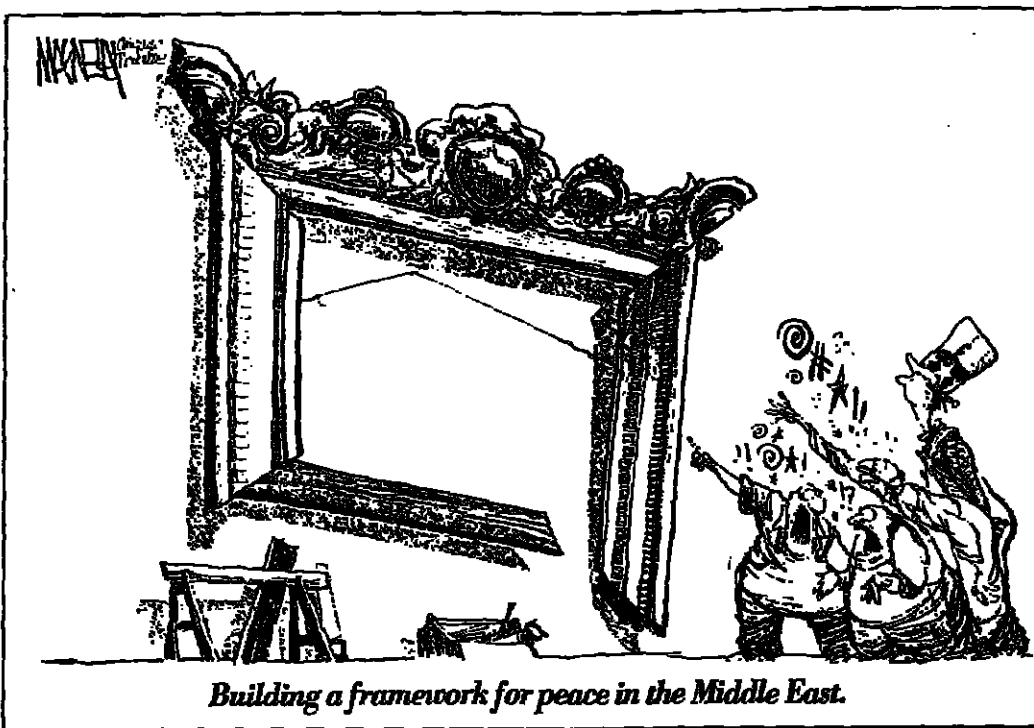
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## Nicaragua: Reagan's Pressure Was Ill-Timed

By Joseph Kraft

WASHINGTON — Achieving peace through the application of pressure requires a sure sense of timing. For at the moment of maximum leverage, a deal has to be cut and the chips cashed in.

Nicaragua has recently come from front and center again because the Reagan administration missed the moment to strike a bargain. Now it seeks to spread the blame for failure to the Congress and the Democrats.

The time of maximum leverage, as high U.S. officials acknowledge, was before the American presidential election. President Reagan was a newly certain winner; the Sandinist regime was highly uncertain as to what actions he might take with his mandate renewed. Uncertainty bred caution, and caution induced moves to soften differences.

To take the steam out of charges that they were following a Marxist-Leninist takeover script, the Sandinists called their own national elections for Nov. 4 — two days before the vote for the American president. They endorsed the democratic principles put forward by the Contadora countries; they even accepted a Contadora draft proposal for neutralizing Nicaragua against any foreign intervention. They also entered into formal bilateral talks with an American diplomatic delegation.

The bilateral talks, held in Manzanilla, Mexico, moved smoothly through eight sessions, including one last November. At the December session, the Sandinists turned tough.

The reason for that switch presents no mystery. The American people spoke, and what they said robbed Ronald Reagan of a credible military threat. In the course of the presidential campaign, the Central Intelligence Agency, and its director, William Casey, became increasingly controversial because of unauthorized activities in Nicaragua.

In the election, Mr. Reagan lost the House again and barely held on in the Senate. New leaders of the Senate Intelligence Committee made it plain they would not favor continued support for the "covert" anti-Sandinist effort. The United States sustained a propaganda loss when it pulled out of a World Court case involving CIA-sponsored mining of Nicaraguan harbors. More public relations damage was done when the United States suspended the Manzanilla talks.

The loss of leverage came home with a vengeance when the Congress went into regular session. It immediately became clear there was no majority for continued support of aid to the "contras" mercenaries. A suggestion that aid be made overt scared the daylight out of Honduras and Costa Rica — two countries friendly to the United States but exposed to Nicaraguan military pressure. In El Salvador, a right-wing resurgence suddenly turned political conditions sour for President Napoleon Duarte, the moderate leader the United States has been trying to sustain.

In these conditions, the administration suddenly began to blame out its case on Nicaragua. President Reagan strongly implied he wanted the Sandinist government overthrown, and likened the contrast to such "freedom fighters" as Lafayette. Secretary of State George Shultz spoke of Nicaragua slipping behind "the endless darkness of Communist tyranny."

The wild, braying nature of those comments suggests their true purpose. The hope is to panic the Congress into a continuation of support for the mercenaries working against Nicaragua. Failing that, the broadsides will leave those who do not rally round exposed to charges of being "soft on communism."

Odds are the tactic will not work. For the administration shows no disposition to put Americans into the struggle, even with something as limited as an air strike. With American lives not directly at stake, the Congress is apt to stand behind a proposal to keep U.S. involvement low.

No very bad consequences are likely to follow congressional inaction. The Sandinists are under a lot of economic pressure. They will have a hard time escalating conflict by themselves. Neither of their major

backers — the Soviet Union or Cuba — seems to have much stomach for new confrontation with the United States in Central America.

But if it is relatively harmless to make threats without following through in Central America, that is not true everywhere. If the United States talks tough in the Middle East and then does nothing, friends in Europe and the Gulf take note and act accordingly. If Washington talks up democracy for the Philippines and South Korea, then smiles benevolently on other authoritarian rulers, such regimes will get the message.

Most important, there is the Soviet Union. If the Reagan administration misses the moment for negotiation with Moscow, if it overplays its advantage, if it refuses to take yes for an answer, the Russians can lower their bayonets in the Arctic night and make life miserable for all.

Los Angeles Times Syndicate.

## A Refreshing End to U.S. Hypocrisy

By Ronald Steel

WASHINGTON — At last, President Reagan has made it official. As he told the nation last week, he wants the government of Nicaragua to "say Uncle" and surrender to the U.S.-supported guerrillas trying to overthrow it.

This is a refreshing admission. It removes a veil of hypocrisy that was getting to be a joke. No longer need the administration say it is merely trying to "influence" the Sandinists to become more democratic. No longer need it try to funnel weapons to the "contras" under cover of the Central Intelligence Agency.

The president has been stymied for months because of congressional refusal to conduct a semi-secret war through the CIA. He is now appealing to the public directly to support what he calls "freedom-fighters."

His policy — based on the assumption that the United States has a right to overthrow an unfriendly government in the hemisphere — is a halcyon one. It dates back to the age of Manifest Destiny, when Secretary of State Richard Olney proudly declared, in 1895: "Today the United States is practically sovereign on this continent, and its fiat is law upon the subjects to which it confines its interposition." It is also consistent with



the doctrine enunciated by the late Leonid I. Brezhnev, who vowed "fraternal assistance" to prevent East Europeans from rejecting the brotherly embrace of Soviet "socialism."

"The strong do what they will, the weak suffer what they must," as the Athenians told the hapless Melians before annihilating them in the 4th century B.C. But there is also a different tradition in American policy.

It rests on tolerance and a belief that America should not try to impose its notions of the good life on other peoples by force. It rests also on the practical conviction that unless a country threatens the United States with serious harm, Americans should not gratuitously seek to harm it. It rests on what the United States learned when it tried to set up governments it liked and then had to withdraw in embarrassment. And it rests, finally, on the Charter of the Organization of American States, signed at Bogotá in 1948, in which the United States solemnly agreed that "no state or group of states has the right to intervene, directly or indirectly, for any reason whatever, in the internal or external affairs of any other state."

That is fairly explicit. Yet President Reagan pretends it does not exist. He wants the United States to force the Sandinists to bring the guerrillas into their ranks. It might be well if they did, and thereby forged a government of national reconciliation to end the fighting. That is not, however, the policy Mr. Reagan favors in El Salvador. There he views any "power-sharing" with the guerrillas as tantamount to surrender.

If one should not expect consistency

from the president, one might at least hope for a better appreciation of the facts. Yet he seems blissfully unaware that Congress has actually passed legislation prohibiting covert U.S. aid to the Nicaraguan contras.

"I think that some of the proposals that have been made in Congress have lacked a complete understanding of what we're trying to do," he replied when asked specifically about the Boland Amendment.

President Reagan seems to have made the overthrow of the Sandinists the great moral crusade of his second administration. He justifies this on the grounds that they are "totalitarian, brutal and cruel."

So they may well be. But that is not the point. The world is full of such regimes, some of them supported by the United States. How about China for totalitarianism, Chile for brutal, South Africa for cruel?

The real question is: Do the Sandinists threaten the United States? President Reagan has not even begun to make a credible case that they do. To declare that they are nasty and unfriendly is not good enough. That is no better than the argument the Soviet Union uses to justify putting the screws on its helpless neighbors.

The power to quash another government merely because Americans dislike it does not give the United States the moral right to do so. Americans can afford to hold themselves to higher standards than Moscow.

The writer, a fellow at the Woodrow Wilson International Center for Scholars at the Smithsonian Institution, contributed this column to The New York Times.

## LETTERS TO THE EDITOR

### Help the 'Contras'

Regarding "Why U.S. Aid to Rebels in Nicaragua Must Stop" (Feb. 14) by Carlos Tupperman Bernheim:

Ambassador Bernheim makes reference to the opposition campaign of Arturo José Cruz, the lack of press censorship and other points that would lead readers to believe that the Nicaragua election was representative of democracy at work. Nothing could be less true.

Ask Pedro Joaquín Chamorro Jr. about his former newspaper, La Prensa. He recently pointed out that "80 percent" of his articles were censored. He, like Mr. Cruz, was in the forefront of opposition to the late General Somoza. The leaders of the revolution thought so much of Mr. Cruz they made him ambassador to the United States. He resigned in 1981 in disgust with the failure of his government to bring democracy to the people of Nicaragua.

The "contras" are not "remnants of the National Guard of Somoza." True, there are some Somozistas, but

there are also Mistika Indians, who have been terrorized by the present regime. A large part of the estimated 15,000 contras (the Somoza National Guard had 5,000 members) are disillusioned Sandinists.

Does it not seem strange that former Ambassador Cruz should publicly state, in Washington on Jan. 3, that "the Sandinist Front has been using last year's questionable elections as a disguise to divert international attention from its real totalitarian aims"? Or that "if negotiations with the Sandinists are to have any real effect, there should be no unilateral withdrawal of the U.S. aid to the armed opposition?"

The pattern is all too familiar. The Russians and the Cubans look for an opening and rush in, and this despite the \$120 million given the Sandinist regime by the Carter administration. New ties are established with Iran and Libya. The Iranian prime minister came to Nicaragua recently to pay his respects; he offered aid to save Nicaragua from the usual litany of fictional misadventures caused by the

United States. And not long ago we found Interior Minister Tomás Borge Martínez continuing his visits and consultations with Libya's leader, Moammar Qadhafi, in Tripoli.

I urge continued open support to those forces that would restore the promise of democracy to Nicaragua.

MAURICE SONNENBERG  
New York.

### Hold the Toasts

Regarding the report "Sihanouk Holds Champagne Party in Cambodia" (Feb. 11) by William Bradford Huie:

Not until Prince Sihanouk sheds his Western-tailored suits and lives in foxholes, suffering the pain and hardships that only a war-weary soldier can understand, will there be any hope of the Vietnamese being driven back to their border.

A leader for a cause cannot claim the position until he suffers with his people, and a toast cannot be made until victory has been won.

B.D. MELIN  
Singapore.



# New Zealand Jews in Ethiopia: Bleak Future

## Community Shrinks, and Most Are Old, Young or Infirm

By Clifford D. May  
New York Times Service

AMBOVER, Ethiopia — The village in this northern Ethiopian province is a one-room stone building with wooden shutters over the windows and a metal roof. David mounted on the roof. The rabbi, Amha Nigata, is an elderly, bearded man with hollow cheeks and sad, earnest eyes. On his head he wore a brown cap, a traditional Ethiopian turban and tattered sandals. He carried a fly whisk fastened to his belt and a horse tail.

To his left was a slinky table with a white cloth. On it were a few books. Hanging prominently on the wall above the table were letters from the chief rabbis of Israel affirming that these black Jews, isolated for at least a century, were indeed of Jewish descent. The letters, written in Amharic, Hebrew and English, were the only written word of their Jewish identity.

Not all Amharic Jews are like Ambover. There are now 300 families here, but in the past, there were 3,000. Ambover is a village of 100 people. It is one of the few remaining Jewish communities in Ethiopia. The rest have been driven out or have fled. The Jewish community in Ethiopia is now a shadow of its former self. It is a community of old, young and infirm. The future is bleak.

It is estimated that as of mid-February, there were 3,000 Ethiopian Jews in the Sudan, and that 100 more have died there. More than 10,000 are said to have emigrated to Israel in recent months, leaving several thousand who emigrated in earlier years.



David Saperstein, center, a representative of the Union of American Hebrew Congregations, reading from Hebrew books with Ethiopian Jews in the Ethiopian village of Wallaga.

came emperor, only about 50,000 Ethiopian Jews survived. During his reign, despite close relations with Israel — which until the mid-1970s did not officially recognize the Ethiopian Jews as Jews — their plight grew worse.

By the time of Haile Selassie's overthrow in September 1974, the Jews in Ethiopia numbered a mere 25,000. The revolution and the new government of Lieutenant Colonel Mengistu Haile Mariam eased some of their problems but created others. Although they were given acreage to work — all Ethiopian land now belongs to the government — the teaching of Hebrew was banned.

The previous governor of Gondar was widely regarded as antagonistic toward them and there were complaints of brutality and even torture during his administration. Since Wegayehu Sahlu became governor a year and a half ago, however, such overt persecution is reportedly far less common.

■ **Mengistu Seeks More Aid**

Ethiopia continues to suffer a critical shortage of food, Colonel Mengistu said Wednesday in an interview televised in Canada and reported by United Press International.

Colonel Mengistu told the Canadian Broadcasting Corp. in Addis Ababa that while extensive international aid to Ethiopia undoubtedly has saved lives, it has not been enough.

"Overall, the international assistance has only been enough to give the people little crumbs of food," he said.

Colonel Mengistu also said that the plight of Ethiopian Jews to Israel was "illegal and indirect slavery of people."

# Vietnam Lost Credibility

## In Cambodia Offensive, U.S. Official Contends

By Jim Mann  
Los Angeles Times Service

BEIJING — Vietnam has suffered a "substantial propaganda defeat" because of its recent military offensive against Cambodia, a U.S. official said here.

Paul D. Wolfowitz, assistant secretary of state for East Asian affairs, said Wednesday that although the drive by Vietnamese forces has deprived the resistance groups of their territorial foothold inside Cambodia, the action has been a propaganda defeat for Vietnam because it undercut Hanoi's claim that its troops are in Cambodia only to prevent the Khmer Rouge from regaining power.

The Khmer Rouge, a Communist faction that governed Cambodia under Pol Pot from 1975 until 1979, was driven from Phnom Penh shortly after Vietnamese forces invaded in late 1978 and set up a puppet regime.

Blamed for widespread atrocities during its time in power, the Khmer Rouge is one of three groups in the present coalition of Cambodian resistance forces. A second faction is headed by Prince Norodom Sihanouk and the third is the Khmer People's National Liberation Front.

Mr. Wolfowitz said that Vietnam's military action near the Thai border has demonstrated that its purpose was not merely to counter the Khmer Rouge but also to prevent the development of the other two factions, which he termed the "non-Communist resistance."

Mr. Wolfowitz said that the United States was not providing weapons of any kind to the resistance groups. Furthermore, he said, "We do not provide any assistance of any kind to the Khmer Rouge, whose atrocities we abhor."

He said that to carry out the recent offensive, Vietnam was required to bring two additional army divisions into Cambodia.

"After six years in Cambodia, they are still facing enormous problems there," he said.

The assistant secretary held two days of meetings with Chinese policymakers, including Foreign Minister Wu Xueqian.

On Jan. 29, Mr. Wu held out the possibility that China might take military action against Vietnam, as it did in 1979. Mr. Wolfowitz was asked what the U.S. attitude would be if China did so, and he replied that the United States would take no position.

"That's a matter between China and Vietnam," he said.

Mr. Wolfowitz said that he sought to explain the U.S. position in the dispute with New Zealand over port calls by Navy warships. New Zealand has refused to let U.S. ships stop at its ports unless it can be assured the ships do not carry nuclear weapons.

"It is not our policy to punish New Zealand," Mr. Wolfowitz said.

■ **Hanoi Reports Chinese Raids**

Vietnam said Wednesday that China rejected a proposal for a cease-fire during the lunar New Year and instead attacked five border provinces with artillery and ground forces. The Associated Press reported from Bangkok.

The Vietnam News Agency, monitored in Bangkok, reported that at least 24 people were killed and 44 wounded in attacks by China between Jan. 16 and Feb. 26.

China, in turn, has accused Vietnam of artillery and ground attacks during the proposed truce.

# Another Appearance

## By Chernenko Reported

Members

MOSCOW — President Konstantin U. Chernenko made his second public appearance in five days in Europe, when he appeared in the North Atlantic Treaty Organization's annual summit in London. The appearance was reported on the main evening television news broadcast.

U.S. Ambassador to Moscow, Robert McCallum, 73, supported Chernenko and himself with his left hand on a chair. He was wearing a dark suit and a white shirt. He was looking towards the camera. He was smiling. He was looking towards the camera. He was smiling.

Some Western officials say that Mr. Chernenko's emphysema may have been complicated by a relatively mild winter attack of pneumonia rather than a major illness.

■ **Message to Americans**

A call for peace from 14 disabled American veterans has prompted a personal response from Mr. Chernenko, who said he shares their desire "to stop the madness of the arms race." United Press International reported Wednesday from Grand Rapids, Michigan.

Victor Isakov, an official at the Soviet Embassy in Washington, delivered Mr. Chernenko's message in person Wednesday, saying he had been told to do so as a gesture of respect for veterans who fought with Soviet troops in World War II.

The 14 men, who live at the Michigan Veterans' Facility, wrote to Mr. Chernenko and President Ronald Reagan in January, calling for negotiations to end the threat of nuclear war. Mr. Reagan has not replied.

"The descendants of the soldiers who met and embraced at the Elbe River can no longer be enemies," the veterans told Mr. Chernenko.

Mr. Chernenko said the two world powers should unite as they did in World War II to "remove the war danger hovering over the people and to stop the madness of the arms race."

He said: "I completely share your view and I will say even more — this happens to be our debt to those who struggled hand-in-hand against the forces of evil and tyranny."



Konstantin U. Chernenko is shown greeting election officials of Moscow's Kuybyshev district. Tass said the photograph was taken Thursday, when the Soviet leader was presented with his credentials as a parliamentary deputy following Sunday's elections.

# Intourist Chief Named

## Soviet Envoy to Japan

United Press International

MOSCOW — Pyotr A. Abramov, head of the Soviet state travel bureau Intourist and a member of the Communist Party Central Committee, has been appointed as the Soviet ambassador to Japan, Pravda reported Thursday.

Mr. Abramov, 73, is a career diplomat who served as ambassador to Poland and East Germany before taking over the Intourist post several years ago. He replaces Vladimir Pavlov, who will be transferred to an unspecified post, Pravda said.

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**North Korea Submarine Said to Sink**

The Associated Press

WASHINGTON — North Korea lost a submarine and its entire crew last week, the United States believes, but U.S. intelligence officials have refused to discuss their analysis, a Pentagon official said Thursday.

The official, who insisted on anonymity, said the submarine apparently sank Feb. 20 off the North Korean coast with all hands aboard.

He confirmed that there was evidence of Soviet and North Korean ships having tried to locate and raise the sub. "But we don't see any hope for survivors now," he said.

The official said that North Korea did not have nuclear-powered submarines, "and the diesel subs don't have enough air to stay down this long."

The source refused to say what type of submarine was involved or how many sailors were thought to have been aboard.

Michael I. Burch, U.S. assistant secretary of defense for public affairs, declined to take questions on the incident Thursday, saying: "I can't touch that one now."

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# FACT: 800% GAIN


The market is crammed with timid souls, with investors who refuse to challenge the ersatz gods of prevailing opinion. In the summer of 1982, C.G.R. rebuked the "consensus" predicting, while the DOW was hovering around 800, that the "DJII WILL TOUCH 1,000, BEFORE HITTING 750!"

After we released our projection, BARRON'S financial weekly commented "The market seems to be saying it's seen the future and it doesn't work." The rest is history; the Bull rampaged to record highs. Joseph Granville, who had in November 1982, envisioned the DOW Collapsing under 650, was among the pariahs of pessimism who eventually hid behind a barrier of semantics to justify their myopia. Despite the cascading bull market, present day fears about the market proliferate. We may be unorthodox in debunking the pessimist, but unorthodoxy has biblical support. "What is man?" asked the Psalmist, and replied ... "A little Lower than angels, crowned with glory and honor".

Six weeks ago, our researchers mused "... The West has not witted. Evangelists of despair will be converted, as the market is being primed for a gargantuan dimensioned, upside breakout, one that will propel secondary and conceptual shares". And now?

The DOW will catapult over 1500 enroute to 2500, for the American market is being catalyzed by factors as pervasive and powerful as economic forces, Europe's darkening negation, the suffocation of hope in the "old world". The "revolution of riding expectations" has not uprooted centuries of European prejudices, of self-defeating chauvinism. Once again the "new world" shines, the loud irrational discords of the Woodstock era have silenced. Our forthcoming report discusses the renaissance of North America, focusing upon equities that could dramatically outperform the DOW, as did a recently recommended, natural resource, "special situation" that spiraled 800% in a brief time-span.

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BFT 1/3

Past performance does not guarantee future results

(Continued on Page 16)



# Herald Tribune WEEKEND

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March 1, 1985

## Twin Peaks of the Baroque

by Donal Henahan

NEW YORK — Great composers and their music inevitably become icons, so easily worshiped that it can take a leap of imagination to see past the image and glimpse the reality, the miracle of the musical achievement itself. Handel and Bach, those twin peaks of the Baroque, sum up the problem. A few of their better works have become hardly more than venerated relics, so continually and so reverently kissed for three centuries that they have been rubbed smooth. The outline of the work is there for us, but its meaning or meanings tend to fade.

Until something happens to shake us out of music-business routine and complacency, such as the tricentennial celebration of their births this year, the same familiar pieces get performed endlessly, so that we hear "Messiah" in the same spirit as we look at reproductions of the "Mona Lisa." That is to say, we hardly experience it at all. If it were not for this birthday celebration, would we have ever had Handel's "Rinaldo" and "Alcinaide" at New York's two leading opera houses? And would we ever have been exposed to such rarities as "Orlando," "Semele," and "Alessandro," which have been mentioned only this season's Handel opera schedule at Carnegie Hall? Famous though they are, we still know only the surface of the oceans named Bach and Handel.

Worse yet, the identities of these two artists may tend to run together in the mind. After all, weren't they born less than a month apart (Handel on Feb. 23 and Bach on March 21) in German towns separated by about 80 miles as the jet flies (Halle and Eisenach)? Weren't they both enormously prolific and fastidious craftsmen? Weren't they both virtuosic organists? Didn't they both compose stacks of religious music? Didn't they both go blind in old age and didn't the same English surgeon treat them both? And, most confusingly, didn't they both wear wigs?

All true. But rarely can two composers from essentially the same cultural roots have developed in such different directions. Handel, in the tradition of so many musicians before him and since, left home early and traveled to Italy where he soaked himself in the vocal tradition of the warm south. In his Italian years he composed more than 100 cantatas, two operas, two oratorios, and some Latin psalms and motets. By the time he settled in London in 1713, Handel was a sophisticated, well-traveled young genius of 28 with a passion for the theater. Fortunately, London at the time was in the grip of an Italian opera craze, so he found himself right at home. He became an Englishman in all but speech — his German accent never left him — and despite some ups and downs in popularity became England's most honored composer since Purcell. At his own request, he was buried in Westminster Abbey, where



Roubiliac's statue of Handel.

the mourners — I nearly said audience — numbered 3,000. A burly, bluff man, Handel was also a well-rounded cosmopolitan of unusual taste and perception who was rich enough and smart enough at one point to buy a large Rembrandt. He gained a reputation for irritability and fits of sudden anger, which sounds credible when you remember the story of his throwing his wig at a particularly stupid musician. On another occasion he is supposed to have picked up a female singer and held her out a window, threatening to drop her unless she agreed to sing something properly. It is such tales as these that musicologists take delight in undermining — perhaps both have been consigned to Handel apocrypha by now — but it cannot be doubted that Handel must have been a pretty formidable fellow, a kind of musical Samuel Johnson or Mr. T.

SINGERS will tell you that Handel's music is easier to handle than Bach's. Rather like Liszt's florid piano music, Handel's vocal pieces are written with the instrument firmly in mind, rarely making the musician sound clumsy or pressured, no matter how elaborate and decorative the writing. He achieves a special kind of unforced majesty in his arias, both in the operas and the oratorios, that resists analysis. Listen, for instance, to John McCormack singing "Where'er you walk" or Kathleen Ferrier in "Ombra mai fu" or Benjamin Gigli in "Care selve." What strikes you about such seemingly simple arias is that they tempt you to think you could sing them as well as anyone. You, after all, have an inner nobility

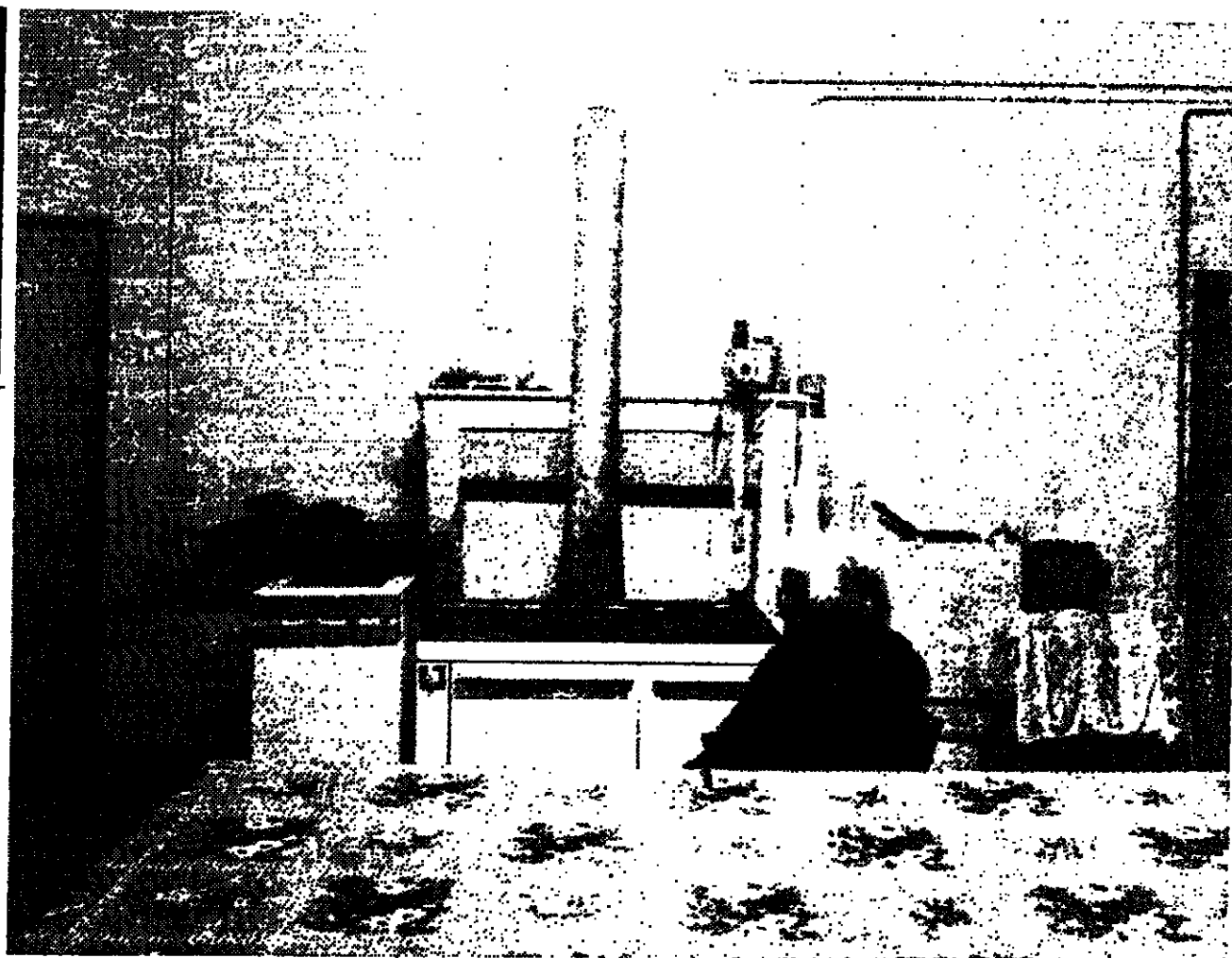
that may not always show itself in the voice but comes out thrillingly at times, especially when you are alone.

In this respect, as in so many others, Bach and Handel are decidedly different composers. Although Bach knew how to write for the voice and spent most of his life doing it supremely well, he tended to ignore the little things that make a singer love a composer, little things such as letting the singer breathe once in a while. Bach thought instrumentally even when writing for the voice, so it is characteristic of his vocal line that it often might be handled as effectively and with greater ease by a violin. The solo voice in many of Bach's cantatas, for instance, would transcribe with perfect effectiveness for oboe or cello or piano. But it is hard to think of Handel's "O sleep! Why dost thou leave me" or "Lascia ch'io pianga" without hearing a particular vocal timbre. In Bach's cantatas and passions, we tend to hear Bach first and last; in Handel's vocal music we first hear Ameling or Baker or Schipa or Pearce.

Handel, though a man of the opera house, also was religious enough to write a string of splendid oratorios and other sacred pieces. It must be assumed that he was a sincere believer. However, he was ensnared by this world early and seems to have worn his religious beliefs lightly. He apparently cleared his mind of rigid dogma. Bach was a stricter sort of believer, as befitted a native of Luther's hometown. He was caught up in the mysticism of the Pietistic movement in his younger years and — though scholars now argue about this — probably remained reasonably devout to the end. However, like most musicians of his day and since, he had to be an opportunist. When he was employed by churches, as in Arnstadt, Mühlhausen and Leipzig, he composed mostly devotional music; when he was in the hire of the Duke Wilhelm of Weimar or Prince Leopold of Coburg, he cheerfully turned to secular music. A Lutheran by birth and persuasion, he composed the greatest Roman Catholic mass known to man. In London, he probably would have written Italian operas and English oratorios, but that is merely wild conjecture since he never set foot in any foreign land.

Bach traveled in a small radius from his birthplace. He went to Hamburg a couple of times, probably to hear the organist Georg Böhm. He went to Lübeck to hear Buxtehude and, it is conjectured, to apply for the organist's job there. (According to one story, Bach, then just 20, was put off by the stipulation that Buxtehude's successor would have to marry his daughter, an old lady of 30.) He went to Halle, Handel's birthplace, to audition for the organist's job, and was rejected. Three years before his death he even made the trip from Leipzig to the Prussian court at Potsdam, about 85 miles by crow flight, at the invitation of Frederick the Great, himself a flutist and dilettante composer. The King.

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## Creating Images for France

PARIS — "Where photography is at its strongest, where it can do more than film or television, is examining the place we live in and giving us the means to re-imagine it," says François Hers, the 41-year-old Belgian photographer who has worked in France since 1968. Having worked successfully as a photo reporter, Hers now believes that the days of reportage are over: that photography must create rather than record and that creation implies taking a point of view. It is an attitude that has been and will be discussed for years of late nights. It is also an

attitude that fits in with one of the French government's most imaginative and unusual projects, a photographic survey of France under an agency concerned largely with regional development, DATAR, or the Délégation à l'Aménagement du Territoire et à l'Action Régionale, known in English as the French Industrial Development Board.

"Since DATAR organizes our territory and tries to take charge of the way it changes, it must know that territory and understand the changes that are occurring," says Bernard Latarget, who heads the Mission Photographique, which is called, with Hers as artistic and technical adviser.

Latarget and Hers agree that the dizzying changes France has undergone since 1945 have slowed down sufficiently so that one can step back and study the result: France of the early 1980s and its future needs. "DATAR's concerns aren't usually artistic," Hers says. "In the past a factory owner who was thinking of moving to a region would inquire first about highway access and airports. Now they are concerned about the quality of life. There was a need for a mission that could show the country from a cultural as well as an ecological or technical viewpoint." A photo survey was the answer.

The three-year mission has just ended its first phase, in which 13 photographers, some famous, some unknown, three not French, spent several months of preparation and six months in the field photographing their chosen subjects, which range from supermarkets to the coast of northwest France. The mission will cover all sorts of French life but not every inch of France.

As far as Hers knows, no country is undertaking a project of such scale, but there are historical precedents. On their own, such famous photographers as France's Eugène Atget (1857-1927) and August Sander of Germany (1876-1964) tried to make photographic inventories of their times, and in 1851 the French government established the Mission Héliographique, which attempted to make a photographic record of France's



monuments. The photographs were not published, partly, it is said, because the inspector general of Historical Monuments, the writer Prosper Mérimée, thought architecture was best expressed in drawings.

Another important antecedent was the U.S. Farm Security Administration project of 1935-42, in which such photographers as Dorothea Lange and Walker Evans recorded Depression America (170,000 of their negatives are in the Library of Congress).

"One thing that becomes clear from the Mission Héliographique and the FSA pictures is that a photograph becomes a better document the more artistic it is," Hers says. Artistic does not mean arty. The occasional photographer who uses his subject to serve his own interest in form or color fails in his aim to show a parcel of French life.

"We are responsible for leaving to future generations the symbolic images from which our descendants will create our legend," says Robert Doisneau, 72, the distinguished doyen of the mission's photographers, most of whom are in their 30s and 40s. "Pictures of the French canaan were responsible for our view of the Belle Époque."

Doisneau's subject for the mission is the architecture of French suburbs. He shows the bleak vanity of contemporary French building, the disconcerting contrasts and, even worse, the lack of contrast when the architecture shows nothing but a rapid, self-satisfied monotony.

THE other famous photographer, Raymond Depardon, chose farm life in the southern part of France where his family comes from — Douce France in the age of technology. There are linoleum tablecloths and scrubbed floors that seem eternal but probably will soon become *résidences secondaires*, and electric pylons in wheatfields.

Christian Milovanoff photographs offices. One, with a clean desk backed by bulging dossiers, testifies to the abiding French fixation with paperwork. Another picture shows a gleaming empty office with a photograph of a raging surf on the wall — the dream of paid vacations, of escape and of unfettered nature that make daily routine bearable.

With a few exceptions, there are no people in the photographs to distract the eye. The decision was hard and has been criticized, but it works. "The person in the picture is the photographer," François Hers says.

The mission's photographers were chosen in part because of their ability to work on an arduous long-term project. The result, Hers hopes, will make the French aware of how they live.

"People don't look at their environment. We asked peasants to describe their landscape and they described that of their parents because to them it was more solid and real. If you ask people in a Paris suburb what they see on their way to work, they are incapable of saying. They don't notice a thing."

The photographer's job is, literally, eye-opening. "The painter-photographers of the Mission Héliographique, Walker Evans and many others have taught us that an image of territory cannot simply be recorded," says Bernard Latarget. "It must be created."

### MARY BLUME

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## Dresden Opera, Past and Present

by David Stevens

DRESDEN — Now that Gottfried Semper's neo-Renaissance opera house has been magnificently restored, where it was and almost as it was, it remains to be seen whether the Dresden State Opera can be equally restored to some semblance of its former glory. Nostalgia in this department is perhaps doomed to disappointment. The world has changed in the 40 years that Semper's opera house stood as a bombed-out shell, and the operatic world along with it.

Some reasons for both optimism and pessimism became apparent in the first few days after the gala reopening of the house with a new production of Weber's "Die Freischütz." For one thing the acoustics in the restored house are splendid, and the opening chords of the "Freischütz" overture were an immediate reassurance that the opera's orchestra, the Staatsoperchester, remained one of the world's pre-eminent orchestras. The chorus, too, on this and other occasions, contributed to this feeling.

There is also the house itself. A fine example of late-19th-century architecture in general, it gained Semper instant fame and a host of commissions elsewhere. And it is the relatively modern part of an ensemble of buildings that earned Dresden its celebrity as the "Florence of the Elbe." In Germany, and Austria, the destruction of opera houses was generally greeted in post-World War II years as an opportunity to put up startlingly modern replacements. But not in the conservative south. Vienna reopened its Staatsoper in 1955 and Munich its National Theater in 1963 in their familiar forms, and Dresden has done the same.

So, as in Vienna and Munich, it seems certain that the Semper house will be an attraction in itself. That East German au-

thorities are aware of this was suggested by the opening — only one week before the opera house — of a modern and luxurious hotel on the right bank of the Elbe, across from the opera. One of the selling points in the hotel's brochures is that a stay there can include a night at the opera. Its importance as a magnet for hard Western currency may make it tough for the ordinary Dresdener to get a ticket, but in that respect the Dresdener will probably be no worse off than, say, the ordinary Parisian.

(By the way, the name of the new hotel is the Bellevue, itself a venerable name. An earlier hotel of that name was where Richard Strauss — nine of whose 16 operas had their world premieres in Dresden between 1901 and 1938 — stayed there when in town and spent much of his spare time playing his favorite card game, *skat*.)

But the traveler more in search of music than architecture is likely to be less happy. Dresden has a long operatic history, ranging from the Baroque to the Romantic era — when Weber and Wagner were the music directors and composing operas — to the 20th century.

The Dresden opera's last glorious era was between the two world wars, when Fritz Busch and Karl Böhm were the music directors and the roster of singers whose artistic home was here was legendary. The soprano Elisabeth Rethberg, the mezzo soprano Ernestine Schumann-Heink and the baritone Paul Schöffler are three who reached New York's Metropolitan at different times. And the phonograph record not only helped to spread the renown of individual singers but the company as a whole — as in the historic 1930s recordings of Act 3 of Wagner's "Die Meistersinger," still obtainable on long-play transfers, conducted by Böhm and with a cast that included Margarete Teschemacher and Torsten Ralf.

But the structure of the operatic world has

changed in the last 40 years. It is an age of homogenization, in which conductors, stage directors and singers jet their wares from one theater to another in the West. In East Germany, as in other countries of Eastern Europe, there has been a kind of talent drain to the West, although a number of leading artists still based in the East are allowed to travel freely and perform in the West.

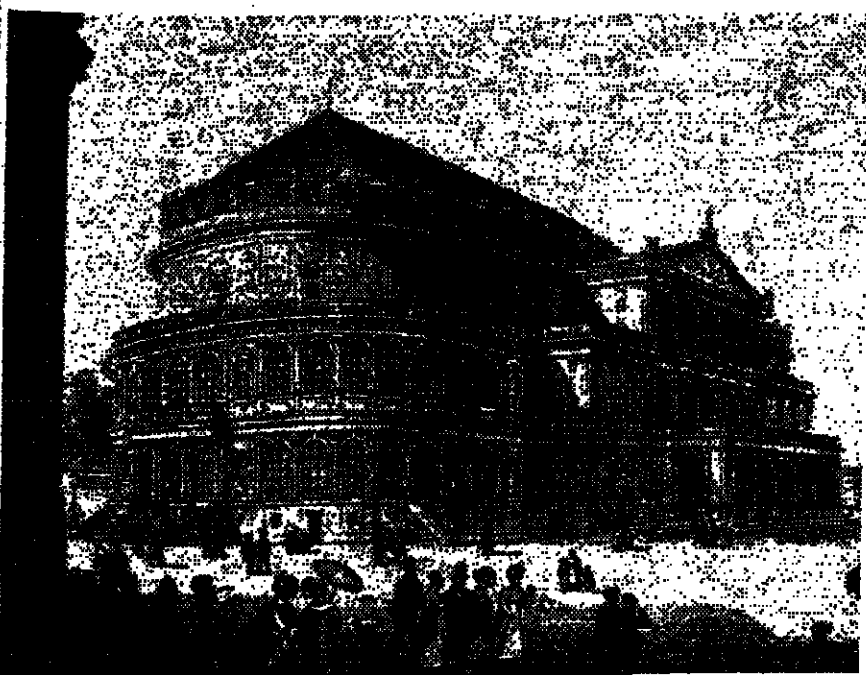
Thus, the tenor Peter Schreier and the bass-baritone Theo Adam — Dresdners both, and both graduates of the city's famous boys' choir, the Kreuzchor — still live and work here, although they are mainly known for their appearances at the Salzburg and Bayreuth festivals and at leading opera houses in the West. Otherwise, as the first performances in the reopened opera house suggested, the vocal level is respectable provincial, rarely more.

One wonders why Dresden had to borrow a not very impressive soprano from the Komische Oper in Berlin to sing Agathe in the opening performance. And why, where Busch and Böhm once ruled, did the company require the services of a guest conductor from Leipzig for the same "Freischütz," and another from the Komische Oper for a later world premiere. Those who saw the second-night new production of Strauss' "Der Rosenkavalier" — a work that historically "belongs" to Dresden — almost unanimously found it tacky in every respect. Musical affairs at the State Opera seem to be in a state of transition at best.

A SIGN of the times everywhere is the rise of the stage director, and Dresden is no exception. Joachim Herz, since 1982 Dresden's chief stage director, is the leading artistic personality in the company. He was preceded by Harry Kupfer, whose brilliant productions made Dresden a place on the German operatic map during the 1970s — so much so, indeed, that he was rewarded with one of East Germany's theatrical showcases, Berlin's Komische Oper, made famous by the late Walter Felsenstein.

The most encouraging aspect of the special reopening performance was that two of the first four featured music by leading East German composers. A ballet entitled "Burning Peace" featured agreeable choreography in a classical-modern mode by Harold Wandtke and set to two existing, and interesting, scores by Udo Zimmermann, the State Opera's resident composer. An opera clumsily titled "Die Weise von Liebe und Tod des Cornets Christoph Rilke" was distinguished by the music of Siegfried Matthus — resident composer of the Komische Oper and the country's most successful operatic composer — who drew fascinating combinations of sound from a small instrumental ensemble and a large chorus. Unfortunately, like the ballet, it was lumbered with a heavy "peace" message, not to mention an incomprehensible staging by Ruth Berghaus.

"Soviet-German Friendship" was another message delivered at every street corner, but the best sample of it — and the music highlight of the reopening ceremonies — was Peter Schreier's performance of Schubert's "Die Winterreise" song cycle with no less than Sviatoslav Richter as his pianist.



The first of Gottfried Semper's Dresden opera houses (1841).



From the top, photographs by Raymond Depardon, Christian Milovanoff and Robert Doisneau.



## TRAVEL

## Renaissance in Augsburg

by Alan Levy

**AUGSBURG, West Germany** — Home of the Holbeins and Bert Brecht, Mozart's father and the Fugger family, this Renaissance city is enjoying a long-overdue renaissance as it celebrates its 2,000th birthday this year.

When they founded it in 15 B.C., the Roman generals Drusus and Tiberius named it for their stepfather, Emperor Augustus. "Augusta Vindelicorum," meaning "city of Augustus within the territory of the Vindelicans," a Celtic tribe. Two millennia later, its German name still means "citadel of Augustus" and its emblem atop the newly restored City Hall remains a pine cone, the Roman symbol of prosperity and fertility.

Augsburg's golden days came in the 15th and 16th centuries, thanks to the Fugger (pronounced Foo-guh) dynasty of weavers that, through trade with Venice, evolved into merchant bankers who held the fortunes of the Holy Roman Empire in their hands. Financing wars, buying the election of Charles V as emperor, launching their own fleets, mining silver and copper, coining their own money and lending it at interest (normally forbidden except for Jews), they and another Augsburg family, the Weisers (two, for a while in the 16th century, owned Venezuela), were forerunners of modern capitalism.

Fortunately for the future, the Fuggers were also cultural and social philanthropists whose good works still glitter in today's Augsburg. Entered through its imposing Rotes Tor, or Red Gate (1544), the mecca of Germany's "Romantic Road" possesses an astonishingly large cultural treasure for a textile center of 250,000 only 62 kilometers (39 miles) northwest of Munich.

The world's oldest social settlement, the Fuggerei, is still administered by the Fugger family, without government subsidy, on much the same terms as when it was founded in 1519 as a walled community for the poor just outside the city walls. The 1985 annual rent per home of 1.72 Deutsche marks (50 cents) matches the original 16th-century rent of one Rheimsche gulden. The 250 people who live there now have to be Augsburgers over 55, married when they move in, and Catholics of good repute without children still living with them. Though ever to the right of Reaganomics, the Fuggerei accept social-welfare status as proof of poverty. The religious restriction relates to another stipulation in each lease: All tenants are expected to attend Mass daily in the community's church and say one Our Father, one Hail Mary, and one Credo for the Fuggerei.

The Fuggerei's simple old church, like half of Augsburg, was destroyed by Allied bombs in World War II, but it has been elegantly restored with a paneled ceiling and house altar from Fugger palaces as well as a main altar from St. Ulrich's Catholic Church. Tourists wandering the Fuggerei's six streets often find cheerful grandmothers ready to invite them in, but a typical two-family

house built in 1520 at Mittlereasse 13 serves as a museum.

Of all places to follow in the Fugger footsteps, St. Anna's Lutheran Church might seem least likely. But St. Anna was a Carmelite monastery in 1518, when an Augustinian monk named Martin Luther was given shelter there after walking most of the way from Wittenberg to debate with Cardinal Cajetan, the pope's emissary. Cajetan stayed with the Fuggerei. When negotiations reached an impasse, Luther — not trusting his imperial letter of safe conduct — left town by night through a small door in the city wall that the mayor's son, a sympathizer, opened for him.

Within seven years, Luther's ideas had prevailed at St. Anna's and Holy Communion was first administered in Augsburg "in the Wittenberg way" in the church's Gothic east end, now adorned by Lucas Cranach portraits of Luther and his protector Johann Friedrich of Saxony, flanking an altar featuring another Cranach painting, "Christ Blessing the Children," on its base.

**MEANWHILE**, the Fuggerei had built an addition to the church and even had Albrecht Dürer design the two middle reliefs of their burial chapel at the west end. That chapel is considered the first decisive achievement of the Renaissance in Germany. The most famous Fugger, Jacob the Rich, died in Augsburg's Reformation Year of 1525 and, since his family owned (and still owns) that end of the church, he was buried there, as were two brothers and two nephews. To this day, this Protestant church is closed to the public twice a year when Mass is celebrated at the west end for the Fugger family only.

A heady mix of Gothic, Renaissance and Baroque, with reversible benches and a crooked nave, St. Anna is just the most eclectic and eccentric of several spectacular Augsburg churches. It is a forerunner of the religious and aesthetic harmony that prevailed here after the strife, executions and military occupation between Luther's 1530 Augsburg Confession, the official statement of Lutheran churches, and the 1555 Peace of Augsburg, in which the Holy Roman Empire allowed the city to exist as a town of mixed religion.

Today Augsburg is three-quarters Catholic. Two out-dated St. Ulrich's churches — the smaller Protestant, the larger Catholic — side by side dominate the south end of Maximilianstrasse, a Renaissance street with stately palaces, patrician houses, airy bay windows and splendid fountains.

Much of Maximilianstrasse still belongs to the Fuggerei and you can enter the inner courtyards of the Fugger palace at number 36. The most delicately decorated of the four Italianate courts is the Dammhof, where the Fugger women played badminton while their men jostled in the Turnierhof. Nowadays, *commedia dell'arte* is performed in the summer on a stage at the center of the Dammhof's Tuscan marble mosaic floor.

Opposite the back exit on Zeugplatz is a fortress-windowed, hand-carved armory that was the first grand achievement of Elias Holl (1573-1646), Augsburg's great Renaissance architect. A recent plot to replace it with a department store was foiled by a restoration campaign and it is now an adult-education community center.

Back on Maximilianstrasse, the Schaezler Palace at number 46 is a Rococo edifice built by another banking family in the late 1760s and donated to the city as a museum in 1958. One strolls through the Deutsche Barockgalerie and then a green marzipan extravaganza of a banquet hall — where Marie Antoinette danced on her bridal trip to Paris in 1770 and where Mozart is now played by candlelight in summer — to reach the adjoining Staatsgalerie and Dürer's penetrating portrait of Jacob Fugger the Rich in his Venetian gold skullcap.

The Staatsgalerie is a former convent secularized in 1807 and its highlights are its Holbeins. Though his home was destroyed in 1944 bombings, Hans Holbein the Elder, who died in 1542, lives on in a series of notable altar paintings in the gallery's second room. His three-paneled altar showing 14 views of the life of St. Paul is of particular interest because it depicts the Holbein family attending Paul's baptism. Partly because of their father's tax troubles with Augsburg authorities, Holbein's two sons left town young and the younger Hans's fame was made in Basel and London. Although Augsburg owns none of the younger Hans Holbein's works, on the Schaezler Palace's top floor is an international collection that includes major works by Hals, Veronese and Tiepolo, as well as works by Rembrandt, Rubens, Van Dyck and Jordans.

Four more works by Holbein the Elder belong to the cathedral, the Mariendom, parts of which date back to the 10th century. For the town's 2,000th birthday, the interior has been restored, rather too brightly in red and white Tudor Lego and, even though half its Holbeins will be out for restoration this year, it is a treasure trove housing a series of five stained-glass windows of prophets which have survived since 1132, a huge fresco of St. Christopher, looking as vital as contemporary movie poster and, beneath the Romanesque west chancel (for some reason, the church was not built facing east, but a towering Gothic east chancel was added over two centuries), crypts containing a medieval oyster window and a 12th-or-13th-century sculpture of the Madonna and Child, the loveliest in a town of many.

Outside the cathedral, one can stand for minutes or hours deciphering the Old Testament scenes and symbols carved on an early 11th-century bronze door, as well as the populous New Testament scenes in sandstone carved above and around Mary's Portal, a 14th-century entranceway. Some of the sculptures are now chemically coated against pollution and discreetly netted against pigeons. A wall of Roman exhibits separates



The Perlach Tower (left) and Rathaus, both by Elias Holl.

the church from the former palatial residences of the bishops of Augsburg, now government offices.

**T**HERE are more Mozarts in the Augsburg phone book than there are in Wolfgang Amadeus's native Salzburg. Born here in 1719 at Frauentorstrasse 30, an attractive reddish-brown house that is now a museum of the family, (Closed Tuesdays, unlike virtually all other Augsburg museums, which are closed Mondays. Like every museum in town, it charges no admission.) Among its quirky odds and ends are the Mozarts' water barrel and stove, an imaginatively modern Catholic pilgrim's cross from the turn of this century, and one of the earliest hammer pianos (1785) from Johann Andreas Stein, an Augsburg organ builder and friend of W.A. Mozart and Beethoven. Built without pedals (the pianist pushes knee levers), it is still in working order, but only one local pianist, Gertrude Kottmann, is licensed to play it. By arrangement with the Augsburg Tourist Information Center, she will give an hour-long evening "House Concert at the Mozarts" with a historian named Martha Nadler-Schad reading (in English, French or German) the composer's love letters to a young Augsburg cousin. This event

costs 400 Deutsche marks for up to 40 persons.

Bertolt Brecht went long unappreciated but now has two local addresses to his name. The Augsburg Bert Brecht Society, founded in 1983 by a Lutheran pastor, Horst Jesse, holds readings and concerts in the house where Brecht was born, at Auf dem Rain 7, behind City Hall. Two rooms are reserved for students doing research on the playwright. But the house in which he wrote his early dramas and poems, on the corner of Bleichstrasse and what is now Bert-Brecht-Strasse, is occupied and not visitable.

The giant MAN factory, for which Rudolf Diesel (1858-1913) invented his engine, and a Messerschmitt plant made Augsburg a prime target for Allied bombing throughout the war and, on the night of Feb. 21-22, 1944, Elias Holl's two great "Skyscrapers of the German Renaissance," the early-17th-century Perlach Tower and Rathaus, or City Hall, next door, were mortally wounded. The Perlach's golden weather vane and the tower's copper lid melted into one lump. Nothing was left of City Hall except its facade and rubble.

Patched together in the cheapest modern way, the City Hall was reopened right after the war, and the Perlach's carillon of 35 bronze bells resumed its noonday serenade. In 1947, there was a move to restore City

Hall's Golden Saal, the golden ceremonial hall with its picture-book cedar ceiling and magnificent portals. But the people voted it down in a referendum because they wanted the money spent on housing, food, and jobs. With prosperity, however, public funding and private initiative in the 1970s raised 18 million marks to restore the Golden Chamber and other parts of City Hall and the Perlach Tower.

When the restoration was unveiled in arctic weather, some 30,000 Augsburgers lined up outside City Hall to be admitted, a few hundred at a time, to see the Golden Chamber. That Saturday, at the Opera Ball, 2,000 of the city's burghers danced all night and the Augsburg Philharmonic became a dance band for the evening. Augsburg's 2,000th birthday present to itself was a yearlong civic celebration that will continue with folk festivals, special exhibitions, a city-wide regional garden show (April 19 to Oct. 6), "Aida" with elephants and a first-rate cast this summer at the Rotes Tor open-air theater, historical re-enactments and re-creations of Augsburg in the time of Elias Holl, and open house at City Hall daily through the end of the year.

For information, guided tours and the like contact Augsburg Tourist Information Center, Bahnhofstrasse 7, D-8900 Augsburg, West Germany. Tel. (0821) 36024.

## MARCH CALENDAR

## AUSTRIA

**VIENNA**, Konzerthaus (tel. 72.12.11).  
CONCERTS — March 3: Vienna Chamber Orchestra, Herbert Prikopa conductor, Gabriele Sina soprano (Bach).  
March 4: Vienna Youth Choir, Günther Theuring conductor (Handel).  
March 14: Vienna Symphoniker, Martin Sieghart conductor, Dimitris Skouras piano (Beethoven, Strauss).  
March 20: ORF Symphony Orchestra, Günther Schuller conductor (Grieg, Schubert).  
March 24: Arnold Schönberg Choir, Nikolaus Harnoncourt conductor (Bach).  
March 28: Vienna Symphoniker, Horst Stein conductor, Elisabeth Leonskaja piano (Cherubini, Debussy).  
RECITALS — March 10: Malcolm Frager piano (Brahms, Haydn).

March 13: Haydn Trio (Haydn, Tchaikovsky).  
March 22: Martin Haselböck organ (Bach, Liszt).  
March 25: Yo Yo Ma violin (Bach).  
March 27: Ernst Kovacic violin (Bach).  
Musikverein (tel. 65.81.90).  
CONCERTS — March 2 and 3: Vienna Philharmonic, Lorin Maazel conductor (Mozart, Stravinsky).  
March 6: Vienna Philharmonic, Christoph von Dohnanyi (Stravinsky, Tchaikovsky).  
March 11 and 12: BBC Welsh Symphony Orchestra, Roger Norrington conductor (Handel, Haydn).  
March 20 and 21: Vienna Symphoniker, Juri Ahronovitch conductor (Franck, Prokofiev).  
Volksoper (tel. 532.40).  
OPERA — March 5: "Orpheus in the Underworld" (Offenbach).  
March 13: "The Barber of Seville" (Rossini).  
OPERA — March 4, 15, 22, 25, 31: "The Land of Smiles" (Léhar).

March 8: "The Beggar Student" (Müllacker).  
**BELGIUM**  
ANTWERP, Elisabethzaal (tel. 237).  
CONCERT — March 19: Flanders Philharmonic Orchestra, Thomas Sanderling conductor, Malcolm Frager piano (Mendelssohn, Schumann).  
March 9, 11-14, 20, 21: "Mother Courage" (Brecht).  
Brussels, Opéra National (tel. 212.11.11).  
OPERA — March 10 and 15: "La Cenerentola" (Mozart).  
Palais des Beaux Arts (tel. 511.29.95).  
CONCERTS — Belgian National Orchestra — March 8: Georges Oswald conductor, Miriam Fried violin (Tchaikovsky).  
March 24: Mario Venanzio conductor, Walter Boeydens clarinet (Debussy, Weber).  
March 28: John Currie conductor (Bach).  
RECITALS — March 7: Vladimir Ashkenazy piano (Rachmaninov).  
March 9: Brigitte Fassbender soprano, Irwin Gage piano.  
Ghent, Royal Opera (tel. 25.34.25).  
OPERA — March 15, 17, 23: "The Rake's Progress" (Stravinsky).  
OPERA — March 1, 3, 6, 9, 10: "Griffin Maritz" (Kalmann).  
LIEGE, Théâtre Royal (tel. 23.59.10).  
OPERA — March 1, 3, 14, 16: "Turandot" (Puccini).

tor, Bruno Canini/Antonio Ballista piano (Berio, Mahler).  
March 8: London Concert Orchestra, David Coleman conductor (Tchaikovsky, Weber).  
March 12: English Chamber Orchestra, José Luis Garcia conductor (Vivaldi).  
March 17: London Philharmonic Orchestra, Maurice Handford conductor (William Walton, Liszt).  
March 25: BBC Symphony Orchestra, Yevgeny Svetlanov conductor, Ernst Kovacic violin (Sibelius, Tchaikovsky).  
Barbican Theatre — Royal Shakespeare Company — March 2, 4, 5, 15, 16, 18, 19: "Twelfth Night" (Shakespeare).  
March 6, 7, 22, 23: "Comedy of Errors" (Shakespeare).  
March 8, 9, 11-14, 20, 21: "Mother Courage" (Brecht).  
British Museum (tel. 636.15.55).  
EXHIBITION — To March 10: "The Golden Age of Anglo-Saxon Art: 966-1066".  
Hayward Gallery (tel. 928.57.08).  
EXHIBITIONS — To April 21: "Reinhold" (John Walker: Paintings from the Alibi and Oceania Series).  
London Coliseum (tel. 836.01.11).  
OPERA — March 2, 8, 13, 16, 21, 28: "Count Ory" (Rossini).  
March 6, 9, 12, 14, 22, 26, 29: "Xenos" (Handel).  
March 7: "Rigoletto" (Verdi).  
March 15, 23, 27, 30: "Fidelio" (Beethoven).  
Royal Academy of Arts (tel. 734.90.52).  
EXHIBITION — To March 31: "Chagall" (Gimpel).  
Royal Opera (tel. 240.10.66).  
OPERA — March 2, 6, 25, 28: "Ballet Imperial" (Balanchine, Petipa).  
"Diferenti Drummer" (MacMillan, Webern/Schoenberg).  
"Facade" (Ashton, Walton).  
OPERA — March 4, 7, 13, 15, 18, 21: "Capuleti e Montecchi" (Bellini).  
March 5, 8, 11, 16: "Samson" (Handel).  
Tate Gallery (tel. 821.13.13).  
EXHIBITIONS — To March 31: "William James Muller" (John Walker: Prints 1976-1984).  
Victoria and Albert Museum (tel. 589.63.71).  
EXHIBITIONS — To April 14: "Michael Angelo Rooker (1743-1801) and John Varley (1778-1848)".  
To June 9: "The People and Places of Constantinople: watercolours by Amadeo, Count Preziosi (1816-1882)." (1967).

**FINLAND**  
HELSINKI, Finlandia Hall (tel. 402.41).  
CONCERT — March 6: Radio Symphony Orchestra, Erich Bergel conductor (Mahler).  
March 7: Helsinki Philharmonic Orchestra, Esa-Pekka Salonen conductor (Berio).  
March 13: Radio Symphony Orchestra, Jevgeni Mirvitsky conductor (Mozart, Tchaikovsky).  
March 25: Vienna Philharmonic, Lorin Maazel conductor (Handel, Haydn).  
**FRANCE**  
LYON, Maison de la Danse (tel. 829.43.41).  
DANCE — March 2: Compagnie Eclymose, Patrick Roger choreographer.  
March 14-17: Lindsay Kemp Compagnie.  
NICE, Galerie d'Art Contemporain (tel. 62.37.11).  
tor, Bruno Canini/Antonio Ballista piano (Berio, Mahler).  
March 8: London Concert Orchestra, David Coleman conductor (Tchaikovsky, Weber).  
March 12: English Chamber Orchestra, José Luis Garcia conductor (Vivaldi).  
March 17: London Philharmonic Orchestra, Maurice Handford conductor (William Walton, Liszt).  
March 25: BBC Symphony Orchestra, Yevgeny Svetlanov conductor, Ernst Kovacic violin (Sibelius, Tchaikovsky).  
Barbican Theatre — Royal Shakespeare Company — March 2, 4, 5, 15, 16, 18, 19: "Twelfth Night" (Shakespeare).  
March 6, 7, 22, 23: "Comedy of Errors" (Shakespeare).  
March 8, 9, 11-14, 20, 21: "Mother Courage" (Brecht).  
British Museum (tel. 636.15.55).  
EXHIBITION — To March 10: "The Golden Age of Anglo-Saxon Art: 966-1066".  
Hayward Gallery (tel. 928.57.08).  
EXHIBITIONS — To April 21: "Reinhold" (John Walker: Paintings from the Alibi and Oceania Series).  
London Coliseum (tel. 836.01.11).  
OPERA — March 2, 8, 13, 16, 21, 28: "Count Ory" (Rossini).  
March 6, 9, 12, 14, 22, 26, 29: "Xenos" (Handel).  
March 7: "Rigoletto" (Verdi).  
March 15, 23, 27, 30: "Fidelio" (Beethoven).  
Royal Academy of Arts (tel. 734.90.52).  
EXHIBITION — To March 31: "Chagall" (Gimpel).  
Royal Opera (tel. 240.10.66).  
OPERA — March 2, 6, 25, 28: "Ballet Imperial" (Balanchine, Petipa).  
"Diferenti Drummer" (MacMillan, Webern/Schoenberg).  
"Facade" (Ashton, Walton).  
OPERA — March 4, 7, 13, 15, 18, 21: "Capuleti e Montecchi" (Bellini).  
March 5, 8, 11, 16: "Samson" (Handel).  
Tate Gallery (tel. 821.13.13).  
EXHIBITIONS — To March 31: "William James Muller" (John Walker: Prints 1976-1984).  
Victoria and Albert Museum (tel. 589.63.71).  
EXHIBITIONS — To April 14: "Michael Angelo Rooker (1743-1801) and John Varley (1778-1848)".  
To June 9: "The People and Places of Constantinople: watercolours by Amadeo, Count Preziosi (1816-1882)." (1967).

**GERMANY**  
BERLIN, Deutsche Oper (tel. 241.44.49).  
OPERA — March 2: "Carmen" (Bizet).  
March 5: "Lulu" (Berg).  
March 24, 27, 30: "Siegfried" (Wagner).  
COLOGNE, Oper der Stadt (tel. 21.25.81).  
OPERA — March 3: "Idomeneo, Re di Creta" (Mozart).  
March 8, 11, 13, 19: "The Thelvis Magpie" (Rossini).  
March 9, 10, 24: "Die Zauberflöte" (Mozart).  
March 17 and 22: "Lohengrin" (Wagner).  
March 20, 23, 27, 29: "Madame Butterfly" (Puccini).  
March 28 and 31: "Le Nozze di Figaro" (Mozart).  
FRANKFURT, Alte Oper Frankfurt (tel. 134.04.00).  
CONCERTS — March 10 and 11: Frankfurt Opera and Museum Orchestra, Yuri Ahronovitch conductor, Brigitte Engerer piano (Tchaikovsky).  
RECITALS — March 5: Heinrich Schiff cello (Bach).  
March 8: Richard Manel cello, Zuzana Ruzickova harpsichord (Bach, Zimmerman).  
March 13: Ivo Pogorelec piano (Chopin, Prokofiev).  
March 24: Yehudi Menuhin violin (Bach).  
Cafe Theater (tel. 77.44.66).  
THEATER — Through March: "The Mousetrap" (Christie).  
OPERA — March 3 and 7: "The Flying Dutchman" (Wagner).  
March 3: "Don Giovanni" (Mozart).  
March 10: "Eugene Onegin" (Tchaikovsky).  
March 14: "La Bohème" (Puccini).  
March 17: "Aida" (Verdi).  
HAMBURG, Staatsoper (tel. 35.15.55).  
Ballet — March 2: "St. Matthew Passion" (Bach).  
OPERA — March 3 and 7: "Der Rosenkavalier" (R. Strauss).  
March 5 and 10: "La Bohème" (Puccini).  
March 7, 13, 20: "Arabella" (R. Strauss).  
March 8: "Der Troubadour" (Verdi).  
March 22: "Madame Butterfly" (Puccini).  
March 23 and 27: "Ariadne auf Naxos" (Mozart).  
March 25: "Così fan tutte" (Mozart).  
March 28: "Der Freischütz" (Weber).  
MUSICAL — March 9, 12, 29: "My Fair Lady" (Lerner, Loewe).  
MÜNCHEN, National Theater (tel. 22.13.16).  
OPERA — Feb. 17 and 19: "Die Fledermaus" (J. Strauss).  
**ITALY**  
BOLOGNA, Galleria d'Arte Moderna (tel. 50.28.59).  
EXHIBITIONS — To March 18: "Le Corbusier: Journey to the Far East, 1911".  
Teatro Comunale (tel. 22.29.99).  
RECITALS — March 4: Augustin Dumay violin, Michel Dalberto piano (Brahms, Mozart).  
March 18: Giorgio Zagoni flute, Aldo Benicci viola, Giovanni Adamo violin, Franco Bruni cello (Mozart).  
GENOVA, Teatro Margherita (tel. 58.95.29).  
OPERA — March 3, 5, 8, 10: "Le Nozze di Figaro" (Mozart).  
March 29 and 31: "Aida" (Verdi).  
MILAN, Padiglione d'Arte Contemporanea (tel. 480.51.11).  
EXHIBITIONS — March 14-April 28: "Afra and Tobia Scarpa: architects and designers. The Imaginary and the Real: Paolo De Poli, Candido Fiori, Toni Zuccheri".  
Teatro alla Scala (tel. 80.70.42).  
Ballet — March 2, 3, 7, 10: "Swan Lake" (Tchaikovsky).  
OPERA — March 17, 20, 22, 24, 26, 29, 31: "Die Zauberflöte" (Mozart).

**JAPAN**  
TOKYO, Asahi Hall (tel. 545.83.48).  
RECITAL — March 9: Cristina Ortiz piano (Liszt, Schumann).  
Bario Hall (tel. 818.41.51).  
JAZZ — March 6: Fatsome in Jazz. (Bachman, tel. 402.72.81).  
ROCK — March 15: Box Scags. (Bunka Kaikan Hall: 828.21.11).  
CONCERTS — March 7: Gendaihaus Quartet (Beethoven, Mozart).  
March 8: Telemann Chamber Orchestra, Takehara Nobuharu conductor. Kello Urushibara violin, Takashi Kiyama recorder (Vivaldi).  
March 14: Yonimiro Nippon Symphony Orchestra, Karl Münchinger conductor, Aurele Nicolet flute (Bach).  
RECITALS — March 2: Jean-François Waller violin, Martin Horie piano (Beethoven, Schubert).  
March 4: Aurele Nicolet flute (Bach, Scarlatti).  
Fujiwara Opera (tel. 371.53.84).  
OPERA — March 9-11: "Carmen".  
March 12: "The Merry Widow" (Léhar).  
March 14: Hoken Hall (tel. 480.51.11).  
CONCERT — March 3: Tokyo Metropolitan Symphony Orchestra, Gary Bertini conductor (Mahler).  
Nerima Bunka Center (tel. 993.33.11).  
RECITAL — March 3: Teiko Maschishi violin, Kyoko Edo piano, Kenjiro Yasuda cello (Bach, Beethoven).  
Showa Women's University (tel. 403.80.11).  
CONCERTS — March 5, 7, 18: Philharmonia Orchestra of London, Simon Rattle conductor (Berlioz, Debussy).  
Yamanote Museum (tel. 669.40.56).  
EXHIBITION — To March 24: "Bquest," Japanese paintings and crafts.

**SCOTLAND**  
EDINBURGH, National Gallery (tel. 556.82.11).  
EXHIBITION — To April 28: "The Face of Nature: Landscape drawings from the permanent collection." (Usher Hall: tel. 228.11.55).  
CONCERTS — Scottish National Orchestra, Neeme Järvi conductor, Elisabeth Söderström soprano (Korovikov, Tchaikovsky).  
March 29: Neeme Järvi conductor, Alfred Brendel piano (Beethoven, R. Strauss).

## SWITZERLAND

ZÜRICH, Opernhaus (tel. 251.69.20).  
OPERA — March 3, 6, 8, 10, 14, 17, 18, 24: "The Escape from the Seraglio" (Mozart).  
March 5, 12, 26: "Fidelio" (Beethoven).  
Tonhalle (tel. 221.22.83).  
CONCERTS — March 3: Collegium Musicum Zürich, Paul Sacher conductor (Bach, Mozart).  
March 6: Tonhalle Orchestra, Jeffrey Tate conductor, Frank Peter Zimmermann violin (Bach, Beethoven).  
March 28: Empire Brass Quintet (Handel, Rachmaninov).  
RECITALS — March 11: Kim Wee Paik piano (Bach, Busoni).  
March 17: Werner Bärtschi/Gregory Martin piano (Mozart, Schubert).

## UNITED STATES

NEW YORK, Guggenheim Museum (tel. 360.35.00).  
EXHIBITIONS — To March 24: "The Morton".  
To April 14: "Kadinsky in Paris: 1934-1944".  
To April 21: "Frankenthaler on Paper: A Retrospective, 1950-84".  
Metropolitan Museum of Art (tel. 557.77.10).  
EXHIBITION — To April 14: "The Age of Caravaggio".  
To Sept. 1: "Man and the Horse".  
Museum of Modern Art (tel. 708.94.00).  
EXHIBITION — To March 11: "Johannes Vermeer: Cinema Posters from Berlin".  
To May 16: "Henri Matisse".  
To June 4: "Henri Rousseau".

## NETHERLANDS

AMSTERDAM, Concertgebouw (tel. 71.83.45).  
CONCERTS — March 2: Concertgebouw, Bernard Haitink conductor (Brahms, Mozart).  
March 5: Amsterdam Philharmonic Orchestra, Anton Kuusisto conductor, Jean-Yves Thibaudet piano (Chopin, Tchaikovsky).  
March 12: Amsterdam Philharmonic Orchestra, Emmanuel Krivine conductor, Deszo Runkl piano (Mozart, Schubert).  
March 16: Netherlands Chamber Orchestra, Antoni Ros-Marba conductor.

**WEEKEND**

**HOTELS**

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APRIL 1985



## FOR FUN AND PROFIT

## New York-Nice Nonstop: sign of a Boom Time?

by Roger Collis

PAN AM is keeping faith with its pioneering tradition by being the first airline to inaugurate a nonstop scheduled service between the south of France and North America. Starting on April 29 there will be one flight a day in each direction between New York and Nice.

The flying time to New York will be 8 hours 35 minutes and one hour less the other way. This should save up to six hours on the round trip, which now means changing planes in Paris.

The first Boeing 747 of flight PA-82 will leave John F. Kennedy Airport in New York at 5:25 P.M. on April 28 and arrive at Nice-Côte d'Azur Airport at 7 the next morning.

The plane will continue to Rome, arriving there at 9. The return flight (PA-83) will leave Rome at 10:50 A.M. and arrive at 1:05 P.M., reaching New York at 3:40 and San Francisco, its final destination at 8:15 P.M.

This is welcome news for the Nice-Côte d'Azur Airport, which although slightly behind Marseille in total number of passengers (about 4.2 million each last year), is the second most important hub in France (after the two Paris airports, Charles de Gaulle and Orly) for international destinations.

Pan Am officials in London said that they did not expect that a strike by transport workers that began on Thursday would affect plans for the beginning of the New York-Nice service next month.

According to preliminary figures, the region had 7.5 million visitors in 1984, including a record number from the United States (30 percent more than the previous year), a result of the strong dollar. (One tourism official talks jocularly about devising a new system for currency futures based on fluctuations in the number of U.S. tourists.)

Armand Arel, Pan Am's Paris-based managing director for France, Iberia and Switzerland, says, "My experience has been that whenever a one-stop or connecting service is replaced by a nonstop service, you can expect a 35-percent increase in local business. The added convenience means that more people will come and will stay longer."

This prediction has met with amused skepticism in Nice, especially by the local press. And it is hard to imagine how the arrival of a maximum of 138,700 passengers a year (assuming that Pan Am's 380-seat 747s are packed to capacity each day) can galvanize the local business scene to this degree.

But Arel may not be too far off the mark if the experience of Atlanta is anything to go by. Since 1981, the opening of direct air routes by Sabena, KLM and Lufthansa has reportedly coincided with a significant increase in passenger traffic and overseas investment. According to a recent survey, a majority of foreign-owned companies in Georgia cited the availability of nonstop trans-Atlantic services to and from Atlanta as a prime reason for choosing to set up business in the state. It may well be true that prosperity follows the airplane, as it did the railroad in the 19th century.

Industry has been quietly growing along-side tourism on the Côte d'Azur. In the last 10 years, 15 U.S. corporations, including blue-chip names like Dow, Texas Instruments, Searle and IBM, have set up in and around the local silicon valley at Valbonne-Sophia-Antipolis, a superbly landscaped science park 15 minutes by car from the airport.

The congress industry, mainly centered in Cannes, Nice and Monaco, is booming. There are excellent facilities for conferences at most of the major hotels. Nice is holding inauguration ceremonies in early May for its huge new cultural and congress complex, Acropolis, which has an auditorium for 2,500 people.

Nice airport officials reckon that business traffic is growing at a faster rate (8 to 9 percent a year) than total traffic and represents 25 percent of arrivals and departures.

As if to prove that it's not all play and no work on the Côte d'Azur, a press conference was held at the relatively brisk hour of 9

A.M. Unfortunately, it was longer on preparations than facts. "What is your forecast for passengers and freight to New York?" "This is confidential." "Will local passengers in Nice be allowed to board the Rome leg?" "Probably, but we're still awaiting confirmation from the French authorities." "What will the fares be from Nice to New York?" "We will follow the IATA tariffs for the same route."

Yet, according to Pan Am's sales agent in Nice, its business-class and economy fares are higher than those quoted by Air France. Round-trip fares to New York in business class are 14,335 francs (Pan Am) versus 11,900 (Air France) and in economy are 9,165 francs (Pan Am) versus 8,840 (Air France).

The Pan Am 747s have 25 first-class, 52 business-class and 303 economy seats on its refurbished planes. "The front of the plane is about 22 percent of the seats and a third of the revenue. If we do our job right, the back of the bus will pay the expense of the airplane," Arel says.

The question is, will the business traveler be prepared to pay a premium of 12 percent in business class for the convenience of a nonstop flight? Not to mention being able to get a much cheaper fare by flying via London or perhaps Amsterdam.

Air France says it will start nonstop flights between New York and Nice from June 8

## Pan Am to start Côte d'Azur flights in April

until the end of September on an experimental basis. Initially, there will be one flight every 15 days, increasing later to one flight a week. The service will be operated by Air Charter, an Air France subsidiary, and will be all-economy class with 479 seats.

Pan Am last flew New York-Nice in 1975, a 707 service with stopovers in Lisbon and Barcelona. The flights were abandoned for economic reasons when Pan Am replaced its fleet of 707s with the larger 747s.

According to André-Daniel Carré, director of Nice airport, the 747 killed off several long-distance routes and reduced frequency on others. "The 747 caused a revolution," Arel says. He points out that it forced airlines into their present "hub and spoke" strategy, by which smaller capacity planes like the Boeing 727 and later the wide-bodied Airbus and Boeing 767, feed major airport hubs from smaller centers. With the expansion of its international and domestic routes, Nice is now a major European hub.

Nice is also one of the most attractive airports in Europe. You come in over the sea to land, touching down on the edge of the runway to palm trees and a fragrant breeze. It is still on a human scale, which means you can often walk to a plane from the two small departure lounges.

But this will change. Carré says that work began this month on a new airport terminal, 800 meters (about half a mile) from the present one. This will be opened in April 1987 and will be used exclusively for Paris flights, which account for half the traffic of the airport, two million passengers a year.

On Friday evenings crowd-watching can be good value when the flights from Paris arrive. After all this is the Côte d'Azur. There are groupies and weekend wives, dowagers waving vintage autos, a gaggle of executives on their way to lubricate a conference in Monte Carlo, machos in Pierre Cardin dungarees and ambiguous ladies with impatient poodles.

The first flight to Paris is at 6:45 A.M. On Monday mornings it is filled with sustained executives who seem not quite to have decided whether they are on business or pleasure.

There are worse kinds of identity crises. ■

## Some Ferry Rides Can Be Voyages

by Paul Grimes

NEW YORK — To many Americans, travel by ferryboat seems austere. They conjure visions of crowded, squat vessels, jammed with commuters, such as the boats that ply the Upper New York Bay between Staten Island and Manhattan. The main purpose of traveling on such vessels is to get somewhere as efficiently as possible, not to enjoy the voyage.

Ferries, however, can be many things. They can involve Spartan trips of perhaps only a few minutes, taking you from one side of a narrow river to the other. But applying the term loosely, as many ferry lines do, they can also involve many hours or even several days of leisurely, comfortable, entertaining sailing aboard multi-deck liners, crossing such substantial bodies of water as the English Channel between Britain and France, the Bay of Fundy between Nova Scotia and Maine, the Adriatic Sea between Italy and Greece or the Canton River estuary between Hong Kong and Macao.

Vacation travel by ferry has come a long way in recent years. For example, Sealink, a British company with car ferries that ply the English Channel and Irish Sea, puts out a color brochure of nearly 50 pages, explaining exactly where and when they go, for how much, and what sort of facilities are available. Between Dover, England, and Calais,

France, a one-and-a-half-hour crossing, its ships have bars, food service, television viewing areas and special rooms for mothers with babies.

P&O Ferries, a subsidiary of Britain's P&O Lines, which also plies the channel and has services to the Orkney and Shetland islands, also has mother-and-baby rooms and bars plus self-service restaurants, television areas, game rooms for children and reclining seats for overnight crossings. Both lines also offer cabins at extra fare, a popular facility on overnight trips, such as between Harwich, England, and Hook of Holland, a port 10 miles southwest of The Hague. Most international crossings in Europe offer duty-free shopping, which attracts many passengers.

Fares are determined by the length of your trip and the time of the year you go. Prices (given here in dollars) are always subject to change, but here are some rough examples of what to expect:

On Sealink until April 30, the seven-and-a-half-hour voyage from Harwich to Hook of Holland will run about \$19 an adult in second class and \$23 in first class, based upon recent exchange rates between the dollar and the British pound. From May 1 through Sept. 15 each fare will be about \$15.15 higher. Children under 14 pay half fare.

These rates are for those traveling without

cars. If you have a car, fares are about \$19 an adult plus \$4.50 extra for a first-class supplement, plus \$20 to \$47 for each vehicle, depending on when you go. Berths run from about \$2.80 on day sailings and \$6.15 overnight to \$24.50 by day and \$49 by night for an entire four-berth stateroom, including shower and toilet. Children in cars often are ferried free.

In high season, sleeping accommodations often must be reserved far in advance. This is

Ferries can involve Spartan trips of only a few minutes, or they can involve many hours or even several days of leisurely sailing.

not necessarily as formidable a chore as it may first seem, since many major ferry lines have representatives in major cities. Travel agents often have their brochures, or at least can find schedules and rates. You also can often find out about foreign ferry services by visiting or writing to the official tourist bureaus that many foreign governments maintain. In fact, many ferries are government-

owned and operated, often through the state railway system. Reservations, made well in advance, are often necessary if you plan to take your car aboard, such as on the popular Bay of Fundy routes between Yarmouth, Nova Scotia, and Bar Harbor and Portland, Maine. (The 11-hour Yarmouth-Portland crossing, which operates from May through October, has fares of \$60 a car and \$35 a passenger; children half price.)

PURCHASERS of Eurailpass, good for travel on the railroads of 16 countries, will find that it is valid for many ferry services, too, either at no additional cost or at substantially reduced rates. Among them are crossings within or between the Scandinavian countries; between Spain and Morocco (Tangier); between Rosslare, Ireland, and Le Havre and Cherbourg, France; and between Brindisi, Italy, and Patras, Greece.

If you embark at Brindisi or Patras, however, be careful. Only the Hellenic-Mediterranean and Adriatic Lines honor the Eurailpass (though in midsummer they charge holders about \$12, subject to change), but other companies often try to entice passengers by implying that they accept it, too. Once they have you on board, when it is too late for you to change your mind, they demand their normal fare.

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## Twin Peaks Continued from page 7

excited at the arrival of "old Bach," had him improvise on a royal theme and try out several newfangled Silbermann pianos that the palace had acquired. Bach apparently did not record his reactions to the new instrument, but that may have been because he was too busy to bother. He went home and wrote what must be considered the most impressive broad-and-butter note in history. The "Musical Offering," a gift to Frederick, was one of the few works printed in its entirety during Bach's lifetime.

COMPARED to Handel, Bach led a placid life. Nevertheless, the Leipzig cantor, too, had a reputation for prickliness. As a few documents show, he stood up to his church superiors with gumption when his musical standards were threatened. Early on, at least, he showed he could be pugnacious when crossed. He once was surrounded and threatened by six fellow students, one of whose talents as a bassoonist he had maligned. (Bach had called him a "nannygoat," which is about as cruel a remark as you could make about a reed player.) After being hit in the face with a stick, young Bach settled the argument by drawing his sword. Unlike the bachelor Handel, Bach took wives, two of them, and as every writer must point out, had 20 children. What is less often mentioned is that Bach's life was veiled in tragedy. In those days, of course, early death was common. Still, what must it have been like for an artist of Bach's sensibilities to live in almost constant mourning? His first wife died, and by the time of his own death in 1750 only nine of his 20 children were alive. His second wife, Anna Magdalena, died in poverty 10 years later, even though by that time several of the sons were already famous musicians on their own.

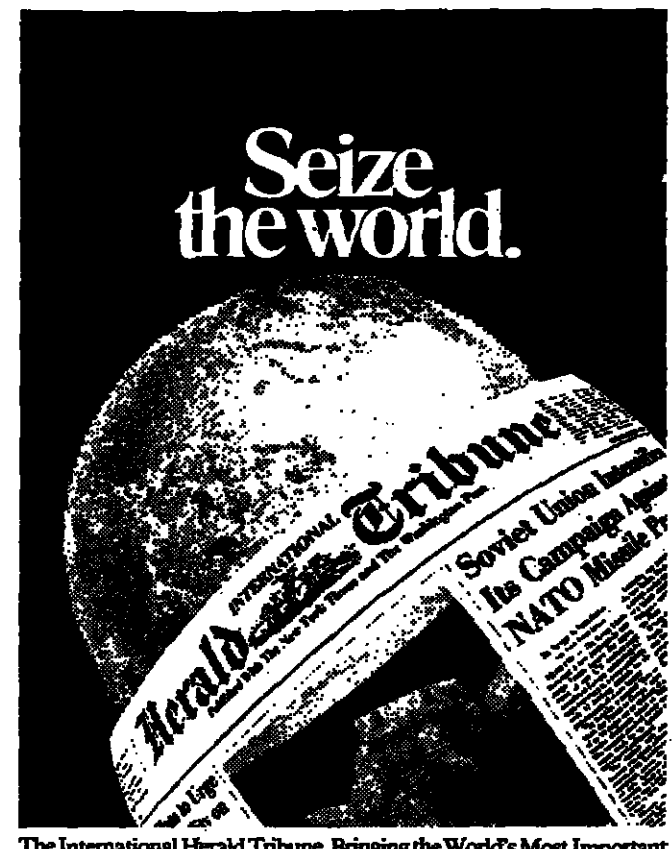
Whereas Handel's reputation was on the rise when he died, Bach was already an anachronism, acknowledged as a fine organist but condescended to as a composer. He was thought of as a pedantic keeper of the contrapuntal flame in a time when people wanted music to break away from the dry old Baroque formalities. Handel, faced with the disastrous collapse of the Italian opera vogue in London, had turned to the more accessible genre of the English-language oratorio. Bach did not have that kind of temperament, though he could be surprisingly flexible at times. He could write in a simple, accessible style when he chose — any of the four orchestral suites, for instance, can be

played on a pop concert program without confusing anyone — but as he grew older he also grew increasingly insistent on summing up what he and his predecessors had known about music. His "Well-Tempered Clavier," "Art of the Fugue" and "Musical Offering" must have seemed like museum exhibits to most of his contemporaries.

Luckily for him, and for music listeners as well, Bach's grandest choral works cannot be played to death. By their nature they are saved from the fate of "Messiah," a work whose very greatness has doomed it to be a musical "Mona Lisa." The "St. Matthew Passion" and the B-minor Mass simply demand too much of both audiences and performers ever to become everyday concert fare. Most of the cantatas are known only to devotees even now. The greater Bach still does not move in wide circles and probably never will. His music is famous, sometimes even familiar, but not quite popular. That kind of success might not have satisfied Handel, whose whole career was geared to the theater and popular acclaim, but it is one more way in which the icons from Halle and Eisenach can be told apart.

If you want to believe the difference makes Bach the greater composer of the two, go right ahead. Even some musicians will agree with you. Myself, I am firmly of two minds on the question.

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## London Celebrates Handel's Birthday

by Henry Pleasants

LONDON — Both the Royal Opera and the English National Opera are observing the tercentenary of Handel's birth with new productions, the Royal Opera with a staged version of his oratorio "Samson," and the ENO with his serio-comic opera "Xerxes," familiar to most lay music lovers as the source of the famous "Largo" (actually a "Targhetto").

All productions of Handel's stage works face the problem of what to do about those long, often de capo, arias and the orchestral interludes between their various sections, which leave the soloists with nothing to do but await their next entrance.

In the case of "Samson" the problem is compounded by the fact that it was conceived as an oratorio, leaving it to the producer to provide setting and dramatic, even choreographic, continuity. If Elijah Moshinsky and his designer, Timothy O'Brien, are less successful than Nicholas Hytner and David Fielding with "Xerxes" in satisfying the requirements, it is partly because Hytner and Fielding have had the more grateful task.

But there is another problem in staging Handel. Too much attention to spectacle and stage business can end in distracting the audience's reception of the music, and thus

prove counterproductive. Again, in these productions, Hytner and Fielding have had the easier challenge, the opera having been conceived for the stage in the first place and, as a comedy, being less burdened than Handel's serious operas with overlong and too numerous arias.

Granted that their task was the more grateful, Hytner and Fielding have made a brilliant success of their undertaking. Like Moshinsky and O'Brien, they have chosen an 18th-century Handelian rather than a historically accurate setting, an enormous reproduction of Roubiliac's famous statue of Handel as Apollo suggesting the Vatican Museums, for which it was done. Chorus and supernumeraries are ingeniously employed, often choreographically, as audience and spectators. The ruins of Persopolis, seen in the distance, are a nice touch. Hytner and Fielding have sensed that Handel may have had his tongue in his cheek in composing "Xerxes," and have staged it as a send-up of opera-seria. It works admirably and delightfully.

UPDATING works less well for "Samson," if only because it is a biblical tale and a serious subject, its seriousness magnified by the central tragic figure (already shorn and blinded), compellingly sung and impersonated by Jon Vickers. A divisible white arch and a gigantic black

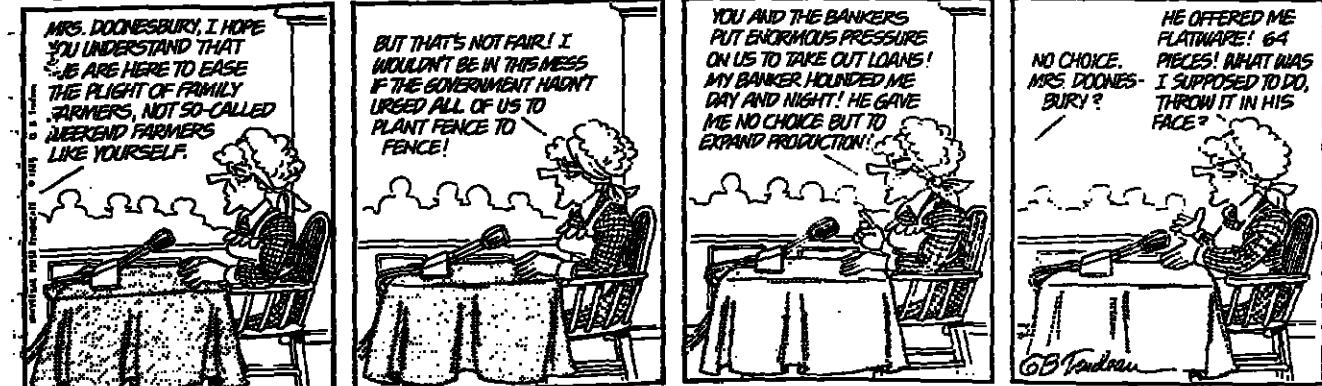
pillar symbolize the Philistines and the Jews. The constant moving about of pillar, arch, platform and other props is obviously distracting and superfluous, especially in the episode where Samson, alone on something that looks like a carnival float, is confronted by the giant Harapha, alone on a white pulpit.

Musically, too, "Xerxes" comes off the better, due in large measure to Sir Charles Mackerras and Noel Davies's new edition and Sir Charles's buoyant conducting of a most responsive chamber orchestra, but also to astonishingly fluent and often brilliant Handelian singing by Ann Murray, Jean Rigby, Valerie Maesterson, Lesley Garrett and the countertenor Christopher Booth-Jones.

If "Samson" emerges, musically, a little too heavily, it is accountable partly to a Vickers's voice and style, better suited to the Samson of Saint-Saëns, one of his finest roles, and partly to a heavy-sounding instrumentation under the guidance of Julius Rudel. But there is fine Handelian singing here, too, from Sarah Walker, Marie McLaughlin, Carol Vanness, Robert Lloyd, John Tomlinson and Kim Begley.

Further performances of "Samson" March 5, 8, 11 and 16; of "Xerxes" March 6, 9, 12, 14, 22, 26 and April 3.

## DOONESBURY



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TECHNOLOGY

Tests Search for New Ways  
To Make User-Friendly Cars

By JOHN HOLUSHA  
New York Times Service

DETROIT — Ergonomics, the relationship between people and machines, is coming in for increased attention in the automobile industry. After all, cars are the most complicated machines that most people have to handle. Auto models that are the easiest to manufacture and to drive are likely to be the most efficient and the best sellers.

So dials with red lighting are likely to remain confined to airplane cockpits.

For instance, what color should instrument dials be? The U.S. subsidiary in Britain, which recently took up the issue, reported its findings this week at the Society of Automotive Engineers convention in Detroit.

The test colors used were red, orange, yellow, green and blue. Engineers fitted out a model of a car interior with an instrument panel where lighting could be altered by changing the color of the instrument dials.

The accelerator, clutch, brake, gear shift and steering wheel were all operational in the simulator, and a sample of 80 people were asked to drive the car while looking at a screen projection of the road ahead.

Each driver was asked to state the speedometer reading at the sound of a beep and to say whether the speed was too fast or too slow.

The speed limit shown on the screen was 30 miles per hour. The test results showed that the best, with 68 percent of the drivers, was red.

It became red interferes least with the eyes' adaptation to the road. But highways at night are lit by automobile headlights, and the eye adjustment is not a factor. The fact that red is associated with warning signs seems to have been one reason the drivers chose red.

Again, the testing was done with a mock-up of a car interior, not one with an adjustable wheel and pedals. The wheel and pedals were set in 10 different positions, and 60 people of various ages and heights were asked to adjust them.

Currency Rates

Late interbank rates on Feb. 28, excluding fees.

Official Offices for Amsterdam, Brussels, Frankfurt, Milan, Paris, New York rates of 10/24/71															
	U.S.	D.M.	FF.	Yen	Swiss	Italian	Spanish	Portuguese	Belgian	Dutch	Austrian	French	German	Japanese	British
U.S.	1.00														
D.M.	3.36	1.00													
FF.	6.55	136.03	1.00												
Yen	360.71	163.89	237.60	1.00											
Swiss	2.00	0.75	0.75	0.75	1.00										
Italian	1.36	0.50	0.50	0.50	0.50	1.00									
Spanish	166.37	61.93	86.66	166.37	61.93	86.66	1.00								
Portuguese	200.48	74.82	106.48	200.48	74.82	106.48	200.48	1.00							
Belgian	33.33	12.36	17.36	33.33	12.36	17.36	33.33	33.33	1.00						
Dutch	3.76	1.36	1.36	3.76	1.36	1.36	3.76	3.76	3.76	1.00					
Austrian	13.76	5.00	5.00	13.76	5.00	5.00	13.76	13.76	13.76	13.76	1.00				
French	6.55	2.36	2.36	6.55	2.36	2.36	6.55	6.55	6.55	6.55	6.55	1.00			
German	3.36	1.23	1.23	3.36	1.23	1.23	3.36	3.36	3.36	3.36	3.36	3.36	1.00		
Japanese	360.71	163.89	237.60	360.71	163.89	237.60	360.71	360.71	360.71	360.71	360.71	360.71	360.71	1.00	
British	1.60	0.58	0.58	1.60	0.58	0.58	1.60	1.60	1.60	1.60	1.60	1.60	1.60	1.60	1.00

Dollar Rates															
Currency	U.S.	£	S	Currency	U.S.	£	S	Currency	U.S.	£	S	Currency	U.S.	£	S
Australia \$	1.49			Denmark Kr.	1.67			Singapore S	8.65			U.S. Dollars	1.00		
Belgium B.	23.26			France F.	79.40			Switzerland S	20.48			Yen	240.20		
Canada C.	71.51			Germany M.	3.36			U.S. Dollars	1.00			Yen	240.20		
Danish Kr.	11.92			Italy L.	1.36			U.S. Dollars	1.00			Yen	240.20		
French F.	6.55			Netherlands G.	16.72			U.S. Dollars	1.00			Yen	240.20		
German M.	3.36			Portugal P.	200.48			U.S. Dollars	1.00			Yen	240.20		
Irish P.	10.88			Spain P.	166.37			U.S. Dollars	1.00			Yen	240.20		
Japan Y.	360.71			Sweden S.	13.76			U.S. Dollars	1.00			Yen	240.20		
Norway Kr.	13.76			U.K. £	1.00			U.S. Dollars	1.00			Yen	240.20		

Source: L.L.B. Irish £







## BUSINESS ROUNDUP

## ICI Reports 1984 Net Rose 52%

**London** — Imperial Chemical Industries PLC's 1984 earnings rose 52 percent over 1983, the company reported Thursday.

The company reported a net of \$65 million (about \$659 million at current exchange rates), or 98.2 pence a share, up from \$397 million, or 65.3 pence a share, in 1983. Earnings last year improved in all its sectors.

The dividend for 1984 was 30 pence, compared with 24 pence a year earlier.

ICI's pretax profit topped £1 billion in 1984 for the first time, at £1.03 billion, up 67 percent from \$19 million in 1983, the company said.

ICI said it had solid gains in pharmaceuticals, agriculture, gas,

eral chemicals, industrial explosives and paints. The largest improvement, it said, came in petrochemicals and plastics, where a 1983 loss of £7 million was followed by a £138-million profit.

Fibers also returned to profit, ICI said. It said that the colors business was disappointing but that polyurethanes performed well. The strong U.S. dollar contributed to oil profits, which remained good despite declining output from the Nigerian field in the North Sea, and increasing petroleum revenue tax, the company said.

ICI said fourth-quarter chemicals sales were up almost 6 percent from the third quarter. The increase came almost equally from higher volume and the higher sterling value of sales in other currencies, the company said, with selling prices little changed overall.

The seasonal downturn in agrochemicals and paint, plus some price weakness in the commodity chemicals sector, limited fourth-quarter pretax profit, however, to \$254 million, up 66 million from the third quarter, ICI reported.

The oil business contributed \$26 million to the fourth quarter, up from \$24 million in the third, the company said.

U.S. profit doubled, with good progress continuing in pharmaceuticals, agrochemicals and plastic films, ICI reported.

Completion of the \$750-million purchase of the chemicals interests of the U.S. company Beatrice Cos. is taking place in the first quarter of this year and the transaction had no impact on 1984 results, ICI said.

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## U.S. Says Bank Was Told of Violations in '82

**New York Times Service**

**BOSTON** — A vice president of First National Bank of Boston was told by federal bank regulators as early as 1982 that the bank was not in compliance with currency-reporting regulations and he promised to correct the situation, Treasury officials said.

The disclosure Wednesday contradicts the assertion by William L. Brown, chairman of Bank of Boston Corp., the bank's parent, that the reason for the bank's failure to comply with the currency-reporting requirements was that it was unaware of them until 1984.

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## Voting Ends on Phillips Plan; Results on Monday

**By Robert J. Cole**

**New York Times Service**

**NEW YORK** — The Phillips Petroleum Co. said that it had closed the polls and would announce Monday how stockholders voted on its recapitalization plan.

The company also seemed to leave the door open to possible new initiatives by top executives to deal with Carl C. Icahn, the New York investor who is trying to take over Phillips.

In what appeared to be a sign that it might be conceding defeat and at work on something new, William C. Douce, chairman, told stockholders Wednesday that the recapitalization was not "the only card in Phillips's hands."

He spoke before about 500 stockholders in a meeting in Bartlesville, Oklahoma, the company's headquarters. The meeting was then recessed for the third time since Feb. 22, when Phillips called stockholders together to vote on the recapitalization.

The recess was called initially to finish counting, then because of court challenges and on Wednesday to complete the tabulation.

In Washington, Mr. Icahn forecast victory in testimony before a congressional committee, saying, "I think I won it."

Speaking about the plan in the past tense, Mr. Douce said that stockholders were asked to vote on it because the board "felt the recapitalization plan had merit, was sound and was for the benefit of our company."

He added, however, "But I would not want to leave the impression that the recapitalization program has been the only card in Phillips's hands."

He said there "have been many considerations in arriving at this point and, regardless of the outcome of the vote on the recapitalization, there will continue to be greatest consideration addressed and much effort required on the part of the board."

Speculation on possible new initiatives at Phillips have centered for days on such things as a merger between the company and any of several other oil producers, a peace pact with Mr. Icahn providing for an improvement in the recapitalization package or a management buy-out of the company. But none of the parties would comment and

Phillips's stock ended the day Wednesday at \$47.875, down 50 cents, suggesting that traders did not believe anything significant was yet under way.

In Wilmington, Delaware, a chancery court judge, acting on a request by Albert Edelman, a dissident New York stockholder, refused to grant a temporary order restraining votes cast after Feb. 22 but left open the possibility. He asked for a voting breakdown since Feb. 22. Phillips agreed, should it win, not to consummate the recapitalization for 10 days.

The Corporation Trust Co. of New York is acting as independent inspectors of the voting procedure. Phillips said earlier that the trust company would not be able to announce a preliminary tally until Sunday or Monday.

Financial terms were not disclosed. NEC Electronics Inc. of Mountain View, California, has filed a \$10 million federal lawsuit against Cal Circuit Alcoa Inc., alleging infringement on its exclusive license to sell NEC semiconductors in the United States. The lawsuit contends that Cal Alcoa has been importing NEC semiconductors from Japan, but the Van Nuys, California company said that it was operating within the law.

RKO General Inc. has signed a letter of intent to sell its RKO Radio Networks to a group headed by Dick Clark, an American entertainer. Terms of the agreement were not announced. The RKO Networks offer programs to a total of 1,500 affiliated stations in the United States.

Union Bank of Switzerland, the largest Swiss commercial bank, said that its net income rose last year 15.2 percent to \$83 million Swiss francs (\$190 million dollars). The UBS board said that it is raising dividends by five francs to 115 francs per bearer share and from 22 to 23 francs per registered share.

Vauxhall Motors Ltd., General Motors Corp.'s British subsidiary, said that its net loss in 1984 swelled to \$6.8 million (\$7.4 million) from \$1.1 million in 1983. The automaker said the losses increased in part because of a strike by West German metal workers and a work stoppage at its Luton plant.

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## SPORTS

## Georgetown Routs St. John's to Regain Basketball Leadership

Compiled by Our Staff From Dispatches  
NEW YORK — As both No. 1 St. John's and No. 2 Georgetown are Catholic universities, neither could claim that God was on its side Wednesday night at Madison Square Garden.

The Redmen did, however, have the entire city of New York behind them, which they figured would be more useful in their anticipated street brawl against the Hoyas from Washington, D.C.

But the Hoyas had the indomitable Patrick Ewing.  
It was no contest. The 7-foot (2.13 meters) senior center's 20 points, 9 rebounds and 6 blocked shots were more than enough in the 85-69 victory for the Hoyas.

For most of this season, the word "awesomeness" so often used to describe Georgetown last year, had fallen out of use. It was restored Wednesday as the Hoyas turned in

a stunning exhibition of speed, grace and muscle to most likely win back the No. 1 national ranking they lost almost five weeks ago in Landover, Maryland, in a 66-65 loss to St. John's.

Except for a point midway in the first half, the hot-shooting Hoyas (26-2) controlled — no, dominated — St. John's (24-2).

Georgetown hit 37 of 62 shots for 59 percent while holding the Hoyas to 43 percent on 22 of 51. Reggie Williams scored a game high 25 points.

There are certain drawbacks that come with being the toast of New York. St. John's Coach Lou Carnesecca, who has become accustomed to being ignored outside of the university's small Queens campus, had complained in recent days of claustrophobia.

That can happen when six television crews appear at one of your practices.

Madison Square Garden officials said this was the hottest ticket in the history of the arena. Tickets normally priced at \$12.50 were being scalped before the game for \$300.

As an example of the privilege of power, the current governor of New York, Mario Cuomo, managed to get tickets, but the former governor, Hugh Carey, didn't.

But the Redmen Mania that had swept the city began to evaporate with a little less than three minutes remaining, when most of the 19,591 fans who had filled the Garden began to look for the exits after the Hoyas built their lead to 21 points.

Georgetown Coach John Thompson suggested later that the Redmen will benefit from the humiliation because less will be expected from them in next week's Big East Tournament at Madison Square Garden and the subsequent NCAA tournament.

Minutes later, Carnesecca appeared before approximately 300 members of the media who had gathered for the game.

"I understand Coach Thompson said he may have done us a favor," Carnesecca said. "He can keep his fingers."

Thompson already had upstaged Carnesecca by appearing on the court before the game in a \$9 T-shirt that matched the St. John's coach's lucky sweater. St. John's had won 19 straight games, the last 13 while Carnesecca was wearing the sweater.

Aside from the T-shirt, Thompson had the best athletes, led by the improved play of Ewing, who had only eight points in the first game.

But he played with even more intensity than usual, making second and third efforts for offensive rebounds and diving for loose balls.

The results were impressive. He not only displayed his considerable defensive skills but also showed off an improving and varied offensive game. He made 10 of 13 shots from the field.

Thompson said: "I told Pat, 'We need you tonight. You have to play for us to win.' That's the first time I've ever said that to Pat because he always plays hard."

The man who tried to guard him, St. John's 7-0 center Bill Wennington, said he had never seen Ewing play so well. "I tried everything I could," he said. "Nothing worked."

By contrast, almost everything Georgetown tried against St. John's leading scorer, 6-6 guard Chris Mullin, worked.

Using several different men against him, the Hoyas were able to wear him down. Mullin still scored 21 points, but he was only 8 of 16 from the field. (LAT, NYT)



The Mahre twins, Phil, left, and Steve, after a one-two finish in the 1984 Olympic slalom.

## Retirement Is Golden for the Mahres

By Bob Lochner  
Los Angeles Times Service

DILLON, Colorado — Phil Mahre, the best American skier in history, retired last spring. Like most retirees, he took a cut in pay.

At 27, the three-time World Cup champion and his twin brother, Steve, decided to chuck it all and embark early on their golden years.

Trouble is, the year since hasn't been as golden as, say, the five preceding it. But do they miss the race life that annually extends from Val d'Isere to Aspen by way of Japan?

"Not a bit," Phil said the other day at Keystone, Colorado, where he had just finished greasing 35 students in his weekly Mahre Training Center program. "It's really good, now. Fantastic. I watched some races, and I was glad it was them out there, not me. Stephen feels the same way."

Phil was wearing a beige pullover sweater with the initials T.W.N.

That also happens to be the name of the holding company that he and Steve and their business partners, Barry Gordinier, Bill Kirschner and Terry Heckler, formed in Seattle to handle the twins' business matters.

T.W.N.'s current activities include: a line of ski and apres-ski clothing; the Mahre Training Center; water-ski boats and sailboards; commercials for companies such as DuPont and Canon; and continued ties with ski equipment suppliers.

Obviously, there's no need to take up a collection for the Mahre brothers, even if they aren't eligible for Social Security yet.

But Phil said: "I'm making less money now than when I was racing. For one thing, there's no more bonus money from the victory schedules."

Top-level ski racers on the World Cup circuit are technically amateurs, but they are permitted to enter into contracts with various companies in the ski industry and receive money in the form of "broken-time payments" for using these companies' equipment or clothing.

Although nobody still active will admit it for the record, these agreements also contain clauses that give racers additional sums, on a graduated scale, for first places, top-10 finishes, Olympic and World Championship medals.

According to Phil Mahre, the victory clauses helped boost his income to about \$600,000 annually toward the end of his career.

One source on the U.S. ski team said: "Phil won so many races and titles that one company wound up

having to give him stock to cover the victory schedules."

Steve Mahre, the same source estimated, earned about half as much as Phil.

Phil Mahre has always preferred to keep a low financial profile, in contrast to Olympic downhill winner Bill Johnson whom Mahre calls "young and immature."

However, now that he is retired, Phil is out there hustling with everyone else.

When not pursuing his T.W.N. interests, Phil has picked up some loose change by finishing fifth among 20 entrants in the "Superstars" TV competition, and he has become a columnist for Ski magazine.

"I'm also writing a book, with John Fry," Phil said. "It's about my career, but it includes a section on skiing technique."

The ski training center at Keystone, operates as part of the resort's regular ski school, using instructors who have received special training from the Mahres.

"The program is for skiers at all levels of ability, not just racers," Phil said.

By next season, it is hoped, there will be Mahre Training Centers in the Midwest and in the East.

"When that happens, we'll probably schedule four weeks at Keystone and three weeks at each of the others," Phil said.

"I'm still on the road a lot, but at least now I can get home. And I'm on my own time. Someone isn't telling me where and when to go someplace."

## Some Pros May Compete In Olympics

The Associated Press

CALGARY, Alberta — The International Olympic Committee's executive board today agreed to permit professional ice hockey, soccer and tennis players to compete in the Olympics, starting with the 1988 Calgary Winter Games.

The agreement calls for players in those sports to be under the age of 23.

Walter Troger, the IOC's sports director, said the executive committee's decision could be reviewed after the Calgary Games if other sports federations request similar treatment for professionals.

IOC President Juan Antonio Samaranch was expected to discuss the issue at a news conference tonight in Calgary.

The executive board's decision requires ratification by the IOC Congress at its meeting this summer.

Earlier today, Walter Wasservogel of West Germany, secretary general of the International Ice Hockey Federation, said the IIHF had asked the IOC to allow professionals under the age of 23 to compete in Olympic hockey. He also asked that the same privilege be granted to former professionals who have been retired for at least one year.

He is still growing at 6 feet 3 inches tall, half an inch over last year. And he weighs 198, a gain of eight pounds over last year.

Last year, base runners stole against him 46 times in a row before his catcher threw anybody out. And, in a season filled with glittering numbers, he had one spectacularly bad number at the close: 47 of 50 base runners stole against him.

His problem may be eased by the arrival of Gary Carter from the Montreal Expos, a rock of a catcher with command and a bullet throw. "He's young, he's still a baby,"

he said. "But he always was." Dan Gooden said. "When he was 3 years old, I was the coach of a semi-pro team called the Tampa Dodgers, and he'd sit in the dugout with me."

"When he was 6, I took him to Lakeland one spring to see the Detroit Tigers play the Boston Red Sox, and Al Kaline hit two out. He said to me, 'Dad, I want to be like Al Kaline.' He'd get out his bat and I'd lob the ball to him, and he'd announce: 'I'm Al Kaline.'"

"When he was 8, he started playing third base and shortstop in the Little League. Pretty soon, we knew he had a good arm. When he was 12, he became a pitcher, and he even struck me out one day in this field out back of our house."

"When he was 15, I got the idea that he might make a good major league someday."

"When he was a junior, he pitched in high school and was No. 2. When he was a senior, he became No. 1. Then I knew he could make it, league by league."

Dan Gooden paused, and said: "I figured he'd make it around 1986."

"He never gets too excited," Dan Gooden said. "Neither do I. He's no trouble. I never had to punish him. No spanking, or anything like that. Even in the big leagues, he doesn't get upset. He knows he's not going to win all the time."

"He was always a tall, skinny kid who wanted to play ball all the time. When he was following my semi-pro team around, he'd play with older guys all the time. He played against men. That's why he did so well so young."

The father added, "He always telephones me after every game he

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## 'Precautionary Landing'

Prince Andrew made a "precau-

Prince Andrew made a "precautionary landing" on the Falklands Islands when the Royal Navy helicopter he was flying developed a fault, the Defense Ministry said in London. British newspapers variously reported that the second son of Queen Elizabeth II had "made a dramatic forced landing." The 25-year-old prince fought in the 1982 Falklands war with Argentina, and returned to the South Atlantic last January with the frigate HMS Brazen on a five-month patrol. The military spokesman for HMS Brazen, an anti-submarine Lynx helicopter that the prince was flying, developed a hydraulic fault. A ministry spokesman said: "He chose to fly to land, and get it patched up," rather than try to make it back to the Brazen. "Afterwards, he flew back to the ship on another helicopter and that was the end of it."

Prince Charles Wednesday opened a underground NATO command center. The \$49-million, computerized center at Northwood, on London's outskirts, is 85 feet below ground.

percent who wanted the act of sex. However, 35 percent said they didn't know or refused to answer. Last month, Landers released a scientific survey of 90,000 readers who had responded to the question concerning adultery. Sixty percent of the readers said they enjoyed cuddling while 28 percent wanted sex. The survey was voluntary, so there were no respondents who refused to answer.

□

The British Broadcasting Corporation is shelving its long-running science fiction series, *Dr. Who*, for at least a year. The show, which has been on television since it began, the BBC said Wednesday. Within an hour of the announcement, angry fans bombarded the state-funded BBC with complaints, and a campaign was being organized to force the BBC to reverse its decision. Last month, Michael Gasser, the BBC's controller, changed his mind about shelving the popular American soap opera "Dallas" for six months when he was inundated with protests from viewers. The program will reappear on

**Sir Alister Hardy, 85,** a distinguished British marine biologist, Wednesday was in the Templeton Foundation for Progress in Religion and said he will use the \$186,000 award to study links between faith and evolution. Hardy says he began research at Oxford University in 1969 to reconcile the evolutionary theories of Charles Darwin with the teachings of the Bible. "The work of our unit to other faiths, Moslems, Hindus and Buddhists, and establish research groups around the world," he said.

Conservative Republicans apparently like sex as much as liberal Democrats and rich people seem to prefer it more than poor people do, according to a survey made by a conservative political pollster that was released Wednesday. Terry Dolan conducted his own survey in reaction to a widely publicized poll by the conservative Heritage Foundation, founder of The Dolan Report, a publication that addresses conservative political issues, said his findings generally backed up Lander's conclusions. In Dolan's survey, 36 percent of the 1,010 men and women questioned preferred being held closely, compared to 29

in two years ago, Rajavi, 37, married Feroze Bani-Sadr, one of the former president's daughters. Rajavi's first wife was killed during the guerrilla operation in Iran. Last year, Rajavi and Bani-Sadr fell out over Rajavi's support for Iraq in the Iran-Iraq War, and Bani-Sadr moved to a home near Versailles.

□

Miss Hawaii USA pageant officials have taken away the crown from the winner, Marie Machado, after less than a week. At 25, they said, she was too old to enter the contest, but she also permitted her participation.

Runner-up Toni Lehoums Costa, 17, was named the new Miss Hawaii USA.

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